

THE METROPOLITAN MUSEUM OF ART



3 0620 00396246 0







Digitized by the Internet Archive  
in 2014





# FURNITURE & OBJETS D'ART

FROM THE APARTMENT  
HOTEL NETHERLAND, NEW YORK

OF  
KARL FREUND

AND  
THE REMAINING OBJECTS FROM  
MR. FREUND'S EXHIBITIONS  
OF INTERIORS

DURING THE LAST TWO YEARS

WITH  
PAINTINGS & OBJECTS OF ART  
FROM

SION HOUSE, TWICKENHAM, ENGLAND

[PART TWO]

## EARLY AMERICAN FURNITURE

FROM THE ESTATE OF THE LATE  
HENRY F. DE PUY

EASTON, MARYLAND

BY ORDER OF THE TRUSTEE, T. HUGHLETT HENRY, ESQ.

& OTHER COLLECTIONS

## CONDITIONS OF SALE

ALL BIDS TO BE PER LOT AS NUMBERED IN THE CATALOGUE.

The highest bidder to be the buyer. In all cases of disputed bids the decision of the Auctioneer shall be final.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased shall be resold immediately.

Purchases to be removed at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible for any loss or damage whatever, but the lot or lots will be left at the sole risk of the purchaser, and subject to storage charges.

All lots will be placed on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE.

If accounts are not paid and purchases removed within twenty-four hours of the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, any sum deposited as part payment shall be forfeited, and The Anderson Galleries, Incorporated, reserve the right to resell the lot or lots by either private or public sale, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter, together with all expenses incurred. This condition shall be without prejudice to the right of this Company to enforce the sale contract and collect the amount due without such resale, at its own option.

The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries make no charge for executing orders for their customers and use all bids competitively, buying at the lowest price permitted by other bids.

*A Priced Copy of this Catalogue may be obtained for Fifty Cents  
for each session of the sale*

### THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE PLAZA 9356

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN AND MR. A. N. BADE

## ORDER OF SALE

### WEDNESDAY AFTERNOON, MARCH TWENTY-FIFTH

ANTIQUE EUROPEAN FURNITURE, UPHOLSTERED CHAIRS,  
TABLES AND OTHER OBJECTS FROM THE SHOPS OF  
KARL FREUND; MIRRORS, LAMPS AND LIGHTING FIX-  
TURES, CUSHIONS AND EMBROIDERIES, METAL VASES,  
MUSICAL INSTRUMENTS, A GIANT GAZING GLOBE, ETC. 1-154

### THURSDAY AFTERNOON, MARCH TWENTY-SIXTH

EARLY AMERICAN AND ANTIQUE EUROPEAN FURNITURE,  
INCLUDING DUNCAN PHYFE CHAIRS AND TABLES,  
LOWESTOFT AND OTHER PORCELAINS AND POT-  
TERIES, EARLY AMERICAN GLASS, NEEDLEWORK CAR-  
PETS, LAMPS AND CRYSTAL CANDELABRA, ETC. 155-307

### THURSDAY EVENING, MARCH TWENTY-SIXTH

PAINTINGS, INCLUDING FAMOUS ADMIRALS AND A RE-  
MARKABLE COLLECTION OF STUART AND GEORGIAN  
PORTRAITS BY KNELLER, LELY, DOBSON, HUDSON,  
OPIE, REYNOLDS, BEECHEY, GILBERT STUART, ETC. 308-354

SCULPTURES AND BRONZES 355-387

LIMOGES ENAMELS, AND ALABASTER CARVING 388-392A

TAPESTRIES, INCLUDING BEAUVAIS, BRUSSELS, OUDE-  
NARDE, MORTLAKE, FULHAM, AND THE TOURS HIS-  
TORIC GENEALOGICAL TAPESTRY FRIEZE WOVEN FOR  
CLAUDE, DUC DE GUISE 393-420

## FRIDAY AFTERNOON, MARCH TWENTY-SEVENTH

TABLES FROM THE SHOPS OF KARL FREUND; ANTIQUE MAHOGANY FURNITURE AND MIRRORS	421-432
FRENCH AND ENGLISH CHAIRS	433-434
GARDEN STATUES AND MARBLE SPANIELS	435-436
WOOD, PORCELAIN AND METAL LAMPS; ANTIQUE CHANDELIERS AND MIRRORS	437-450
MANTEL, HIGH CASE, TABLE AND WALL CLOCKS, AND A WALL BAROMETER	451-459
JACOBEOAN FURNITURE, INCLUDING A JAMES THE SECOND NEEDLEWORK DINING SET	460-462
WROUGHT-IRON TORCHERES, AND ENAMELLED CANDLE- STICKS	463-465
NEEDLEWORK, TAPESTRY AND DOWN-COVERED FURNI- TURE, LIBRARY FURNITURE, WALNUT AND MAR- QUETRY STUART CHAIRS	466-479
NEEDLEWORK, VELVET AND TAPESTRY CUSHIONS; EM- BROIDERIES AND NEEDLEWORK CARPETS	480-493
ANTIQUÉ FRENCH AND DOWN-COVERED FURNITURE	494-506
TAPESTRY STUART ARMCHAIRS	507-508
VENETIAN, FRENCH AND OTHER PAINTED BEDROOM FURNITURE	509-518
PAINTED SECRETAIRE OF PRINCESS AMELIA OF ENGLAND	519
PAINTED DRAWING ROOM BY PERGOLESİ AND ZUCCA- RELLI, FROM WADDESĐON MANOR, BUCKINGHAM, ENGLAND	520
URNS, WAX STATUETTES, ETC.	521-525
DOWN-COVERED, NEEDLEWORK, FRENCH AND ENGLISH ANTIQUÉ FURNITURE	526-538
CARVED REREDOS FROM GWYDYR CASTLE, WALES	539
EARLY ENGLISH AND ITALIAN FURNITURE	540-542
RENAISSANCE WALNUT WAINSCOT	543
WOOD MANTELPİECES	544-545
ARMORIAL PAINTED FRENCH DRUM MADE INTO A WASTE BASKET	546
ENGLISH, FRENCH AND ITALIAN FURNITURE; DOWN- COVERED SOFAS AND MIRRORS	547-563
GEORGIAN CARVED MANTEL	564
ENGLISH AND FRENCH FURNITURE, INCLUDING TAPES- TRY AND NEEDLEWORK CHAIRS	565-572
PERSIAN FAİENCE TILE, AND A COLLECTION OF IRON FIRE BACKS	573-578

## SATURDAY AFTERNOON, MARCH TWENTY-EIGHTH

OLD CERAMICS	579-580
TABLES FROM THE SHOPS OF KARL FREUND; CHAIRS, TABLE COVERS, ETC.	581-591
ANTIQUÉ AND RENAISSANCE BRONZES; TERRA-COTTA STATUETTES	592-603
OCCASIONAL TABLE AND OVERMANTEL	604-605
IVORY MINIATURES; BONBONNIERES, PATCH AND SNUFF BOXES OF GOLD, TORTOISE-SHELL, JASPER, ENAMEL AND SILVER; STATUETTES, URNS AND OTHER OBJETS DE VERTU	606-632
TAPESTRY CUSHIONS, TABLE COVER, AND NEEDLEWORK HANGINGS	633-637
NEEDLEWORK AND DOWN-COVERED SOFAS; FINE FRENCH FURNITURE	638-649
TAPESTRY AND NEEDLEWORK SCREENS; TAPESTRY CHAIRS, AND WALNUT CABINET	650-655
MARINE WAINSCOT OF PAINTED CANVAS	656
ENGLISH AND ITALIAN FURNITURE, INCLUDING A CHIP- PENDALE BUFFET	657-660
CREWEL EMBROIDERED HANGING	661
EMBROIDERIES OF MARY STUART	662
FRENCH MARQUETRY AND LACQUER FURNITURE; AN- TIQUE MARBLE CAPITALS	663-669
IMPORTANT GEORGIAN FURNITURE	670-673
MIRRORS AND LANTERNS	674-676
FRENCH FURNITURE, INCLUDING A NEEDLEWORK SETTEE	677-681
CHIPPENDALE TAPESTRY FURNITURE	682-683
FRENCH AND DUTCH MARQUETRY FURNITURE; DOWN- COVERED AND NEEDLEWORK CHAIRS	684-689
AUBUSSON AND SAVONNERIE CARPETS	690-691
ORGAN CASE OR RADIO CABINET	692
WEDGWOOD TABLE CENTRE AND WEDGWOOD MEDAL- LIONS WITH ORIGINAL RECEIPT	693-694
HARPSICHORD, CHAMBER ORGAN, AND TAPESTRY FURNITURE	695-698
GOTHIC AND RENAISSANCE FURNITURE, AND EARLY OBJETS D'ART	699-705
OCCASIONAL TABLES AND LAMPS	706-711
ENGLISH LIBRARY FURNITURE	712-716
PANELLED ROOMS AND FRONT DOORWAY OF WARD HOUSE, MORPETH, NORTHUMBERLAND, THE SEAT OF LORD COLLINGWOOD	717-719
WROUGHT-IRON RAILS AND GATES	720-722
MARBLE AND STONE MANTELPieces	723-727

## NOTE

Intending to transfer a part of my activities to Paris and to establish a residence there, I have decided to disperse my private collection and the furnishings of my apartment at the Hotel Netherland, which is soon to go out of existence.

To the contents of my apartment have been added the remaining objects from my expositions of interiors, and the results of my last European trip, which I have been unable to exhibit during the past season; also a great number of models and recent creations from my workshops.

KARL FREUND

New York, March 1925

FIRST SESSION

NUMBERS 1-154

ANTIQUE EUROPEAN FURNITURE

UPHOLSTERED CHAIRS, TABLES AND OTHER

OBJECTS FROM THE SHOPS OF KARL FREUND

MIRRORS, LAMPS AND LIGHTING FIXTURES

CUSHIONS AND EMBROIDERIES, METAL VASES

MUSICAL INSTRUMENTS, A GIANT GAZING GLOBE, ETC.

NUMBERS 1-154

1 TWO RARE OLD WOODCUTS—"THE HONEYMOON" AND "SIX WEEKS AFTER MARRIAGE" ENGLISH, 18TH CENTURY

Printed and sold by Carrington Bowles, No. 69 in St. Paul's Churchyard, London.

25 - Humorous interiors with dramatic scenes of domestic life in black and white, heightened with color. Each picture bears a pertinent legend in rhymes. In the original carved and gilded frames. (2)

*Height, 22 1/4 inches; width, 17 inches*

2 (a) ORIGINAL ENGRAVING BY FRANCESCO BARTOLOZZI

ANGLO-ITALIAN, 1725-1816

In an oval frame.

25 - (b) EMPIRE INTERIOR WITH FIGURES PAINTED IN DISTEMPERS

In its original gilded frame. (2)

3. EGLUMISE PICTURE ENGLISH, EARLY 18TH CENTURY

40 - Painting on glass in the style of Teniers. In its original pearwood baguette, enlarged with a gold moulding of a later period.

*Height, 15 inches; length, 12 inches* ✓

40 - 4 GIANT GAZING GLOBE ENGLISH, 18TH CENTURY

Original large mirrored globe with pinchbeck ring handle.

These globes are very desirable in entrance halls, for their power of reflection.

*Diameter, 18 inches*

- 45 - 5 **ELIZABETHAN OAK BIBLE BOX**      ENGLISH, 16TH CENTURY  
Large oak coffer handsomely traced with archaic floral arabesques flanking initials "M. T." Two drawers enriched with grape arabesques and the top with leaf-carved edge.

*Height, 15 inches; length, 32 inches; width, 18½ inches*

- 15 - 6 **ENGLISH OAK DRESSING MIRROR**  
Comely contrivance composed of a trestle of Jacobean oak balusters supporting a square mirror frame. *Height, 20 inches*

- 35 - 7 **CROMWELLIAN OAK LECTERN**      ENGLISH, 17TH CENTURY  
Puritanically designed writing desk on straight supports and underframing, fitted with one drawer and sloping hinged top. The interior with three drawers each with original Queen Anne bronze handles. *Height, 38½ inches; length, 22 inches*

- 70 - 8 **WALNUT COIN CABINET IN THE GEORGIAN STYLE**  
Handsomely carved lowboy resting on four boldly carved claw and ball eagle's-foot supports. Carved stiles and meandered apron. The front fitted with one long and three short drawers; the centre door scrolled and carved. Shaped and carved apron. Ionic capitals, brass handles. The upper part a small rectangular cabinet with two panelled doors fitted with five sliding trays and one shelf. Meandered cornice. Would make an admirable Radio cabinet.

*Height, 60 inches; width, 43 x 24 inches*

- 1750 - 9 **CURIOUS TUDOR OAK "SHIP'S CHEST"** ENGLISH, 16TH CENTURY  
Quaint small coffer of the type used as children's bedsteads in early England and resembling closely the types brought to America by the Pilgrim fathers. On arched trestle ends, plain front, furnished with strop hinges and wrought-iron escutcheon plates, moulded top.

*Height, 14½ inches; length, 33½ inches; width, 11½ inches*

- 50 - 10 **TWO LACQUERED PEWTER CHESTNUT URNS**

DUTCH, 18TH CENTURY

Handsome urn-shaped bodies with lion-mask handles and finials; black and gold designs in the Chinese taste. (2) *Height, 12 inches*  
Original urns of this type have become very scarce.

- 50 - 11 **TWO TALL LACQUERED TOLE VASES**

ENGLISH, EARLY 19TH CENTURY

Shaped as eight-sided Chinese vases with bulbous bodies and flaring necks. Painted with landscape reserves and enriched by gold and mother-of-pearl. (2) *Height, 25 inches*



- 5- 12 **TALL LACQUERED TOLE VASE** ENGLISH, EARLY 19TH CENTURY  
Similar to the preceding. *Height, 25 inches*
- 13 **GEORGE THE FIRST WALNUT PIER MIRROR**  
ENGLISH, EARLY 18TH CENTURY  
Shaped and moulded frame, with carved and gilded moulded pediment of gesso eagle. Original Vauxhall plate.
- 7- 14 **MAHOGANY FOLIO WAGON** ENGLISH, 18TH CENTURY  
Very uncommon and ingeniously designed book wagon on wheels; oblong in form, with rounded corners; three sections divided by splatted rails. *Height, 21 inches; length, 37 inches; width, 18 inches*
- 10- 15 **LACQUER WOOD JARDINIÈRE** ENGLISH, 18TH CENTURY  
Trough shape, on claw feet supports and decorated with floral sprays on an orange ground.
- 10- 16 **PAINTED TABLE**  
In the Louis Seize taste, with embroidered and glass top.  
*Height, 20½ inches; diameter, 12¼ inches*
- 15- 17 **PAINTED TABLE IN THE VENETIAN TASTE OF THE 18TH CENTURY**  
With engraved mirrored top.  
*Height, 18 inches; length, 17 inches; width, 13 inches*
- 15- 18 **MAHOGANY HALF-MOON CARD TABLE**  
On tapering rectangular supports. The dies inlaid with rosettes of satinwood and kingwood. Hinged double top.  
*Height, 29 inches; diameter, 34 inches*
- 60- 19 **REGENCY PAINTED COIFFEUSE** ENGLISH, EARLY 19TH CENTURY  
An ingratiating piece of furniture, built on the lines of the French poudreuse. The front fitted with one drawer, the top uncovering compartments in three hinged sections. High back rail. The decoration is done in a design of naturalistically painted flowers in reserves on a ground simulating satinwood and mahogany. Graceful underframing with shelf.  
*Height, 41 inches; length, 36 inches; width, 19 inches*
- 45- 20 **QUEEN ANNE DRESSING STAND** ENGLISH, EARLY 18TH CENTURY  
Oblong burl walnut mirror with pediment top. Mounted on a stand of a more recent date. Engraved acorn finial.  
*Height, 25½ inches*

21 **PEDESTAL OCCASIONAL TABLE**

ENGLISH, EARLY 19TH CENTURY

40 - On quadruped scroll supports; top covered with a transfer picture in the Chinese taste with floral borders in black and cream.

*Length, 17 inches; depth, 14 inches*

22 **TUDOR CHILD'S CHAIR**

ENGLISH, 16TH CENTURY

40 - A rare model of a miniature wing chair designed like a choir stall on platform base with sloping solid arms. High arched back with fretting as handle.

23 **ELIZABETHAN WAINSCOT CHILD'S ARMCHAIR**

ENGLISH, EARLY 17TH CENTURY

25 - On roughly modelled front supports, with scroll arms. High back and wainscot recess panel with diamond and Tudor rose enrichments, and carved cherub with spreading wings. Restored.

24 **TWO CARVED MAHOGANY GEORGIAN HALL CHAIRS**

ENGLISH, 18TH CENTURY

50 - Engaging pair of solid wood chairs with nearly circular seats on turned tapering supports; panelled vase-shaped backs fluted at plinths and carved on the domed tops with sunflower sunbursts in finely traced folds. (2)

25 **TWO WILLIAM AND MARY HIGH-BACK SIDE CHAIRS**

ENGLISH, 17TH CENTURY

125 - On graceful cabrioles carved at the knees and enriched with uncommon leaf and scroll pattern carving; wavily moulded underframing; serpentine seats; backs incurved and arched with centre splat finely carved with leaf and husk pendants. The backs and seats hold their original caning.

Very few specimens of this kind have survived owing to the delicacy of their construction and the shortness of the William and Mary period. Both seats are covered with needlework pads. (2)

26 **CARVED WALNUT ARCADED BENCH** SPANISH, 17TH CENTURY

35 - On straight legs; moulded seat. The back forms an arched colonnade.

*Height, 42 inches; length, 58 inches*

27 **THREE CUSHIONS MADE OF EIGHTEENTH CENTURY PERSIAN FLORAL BROCADE ON A MULBERRY-COLORED GROUND**

30 - (3)

28 **RENAISSANCE VELVET CUSHION**

Dark rose-colored Genoese velvet top, with its original gold bullion-embroidered stemma.

29 **SEVENTEENTH CENTURY FLEMISH TAPESTRY CUSHION**

Uncommonly shaped and covered with a design of a Royal Crown of blue, scarlet and golden-tan.

30 **ARMORIAL BANNER**

SPANISH, 17TH CENTURY

Composed of boldly scrolled cartouche crested by ducal coronet in soft threads of green and gold embroidered in ribbon stitches and a centre of pale blue garnished with three crescents and moon on a silver ground. The embroidery has been reapplied at a subsequent date to a crimson rep. *Height, 8 feet 6 inches; length, 11 feet*

31 **THREE CUSHIONS MADE OF RARE OLD FABRICS**

(a) Cushion made of Venetian eighteenth century brocade surrounded by eighteenth century rose du Barry velvet.

(b) Cushion made of eighteenth century Persian rose-colored embroidery with birds and floral branches, mounted on eighteenth century golden-yellow taffeta.

(c) Square cushion made of eighteenth century Persian rose-colored floral and bird embroidery. (3)

32 **TWO EMBROIDERED PICTURES**

ENGLISH, 18TH CENTURY

One representing a golden pheasant embroidered in multicolored silks on a cream satin ground. The other a small rectangular picture with an embroidered butterfly in a painted spandrel with oval opening. (2)

33 **EMBROIDERED AND NEEDLE-PAINTED SILK PICTURE**

ENGLISH, 18TH CENTURY

A studious maiden seated on a rock and reading a book. Background of a farmhouse, and other farmhouses seen through a rustic door. Beautifully embroidered in richly colored stitches with gold predominating. Flesh tints painted. *Size, 11½ x 10 inches*



SILK, PEARL AND BEAD-EMBROIDERED ANTEPENDIUM  
SPANISH, 17TH CENTURY

[NUMBER 34]

### 34 SILK, PEARL AND BEAD EMBROIDERED ANTEPENDIUM

SPANISH, 17TH CENTURY

525- A superb and sumptuously embroidered altar frontal occupied by three medallions embroidered au passé in soft colored silks, the centre with a picture of the Virgin in clouds surrounded by winged amorini bodies and amorini heads. To the left Saint Laurent in prayer and to the right a female Saint seated in a choir stall with music placed on a lectern. The medallions are surrounded by boldly scrolled arabesque intricately worked in glass beads in colors and gold and silver. The centre is crested by a crown. The beaded scrolls are interrupted by a wealth of silk-embroidered motifs of cherubim, flower festoons and groups of roses. Handsome border of repeating arabesque pattern composed of coronets on silk-embroidered floral brackets and fruit vases crested by canopies. In painted and moulded frame.

[SEE ILLUSTRATION]

### 35 AN IMPORTANT TABLE OR PIANO COVER

FLORENTINE, 17TH CENTURY

175- Embroidered on a cloth-of-gold ground with a superb repeating pattern of gold meanders worked in basket weave, framing flower vases of subtle apple-green tones with rich heightenings of gold, and interlaced with floral arabesques of blue, apple-green, and rose stitched with ribbons of bullion gold. Length, 7 feet; width, 2 feet

36 **MANDOLA**

ENGLISH, 18TH CENTURY

Flat pear-shaped body, veneered at the sides with fine leaves of satinwood and fine bands of herringbone marquetry. The uncommonly pretty rose is composed of emblems surrounding the figure of a musical amorino. The finger board bears between its stops small blocks of tortoise shell. It is inscribed—

PRESTON, BAMBURY COURT  
LONG ACRE, LONDON 1785.

(As is)

*Height, 24 inches*

37 **PAINTED "APOLLO'S LYRE"**

ENGLISH, 1815

An instrument of exceptional beauty, shaped in the form of the ancient Lyre. Sound board enriched with gold traceries of heraldic beasts on a ground painted to simulate kingwood. Gilded scrolled ends crested by curved bar with a sunburst and mask enrichment which is placed at the head of the ebony fingerboard. Inscribed Yanievicz, London; in the original case.

*Height, 31 inches*

38 **PAINTED HARP-LUTE**

ENGLISH, 1815

Gracefully shaped musical instrument, formed like a harp with a sound board of a lute and decorated with leaf scrolls on a dark blue ground. On a handsomely carved base. In its original case. Inscribed as follows:—

Charles Light's patent "Dital Harp"  
43 Great Marylebone St.,  
London.

*Height, 35 inches*

39 **TWO SMALL CABINETS IN THE TASTE OF THE RESTAURATION**

The front furnished with Chinoiserie black lacquered panels which are heightened with color. (2)

*Height, 29½ inches; width, 16½ inches; depth, 12½ inches*

40 **CONSOLE MIRROR**

With eighteenth century eglomisé painting after Morland, depicting the Soldiers Leave. Painted with the softest pigments of blue, green, orange and white; in a circular moulded frame cresting a mirror of three sections.

*Height, 47 inches; width, 30 inches*

41 **QUEEN ANNE WALNUT CABINET ON STAND**

ENGLISH, ABOUT 1710

Fitted with two glazed doors. Moulded cornice. The stand with two drawers. On five scrolled stretcher supports. Ball feet.

*Width about 38 inches*

42 WILLIAM AND MARY INLAID WALNUT CHEST OF DRAWERS

ENGLISH, ABOUT 1690

290 - Made in two sections. Two short, two long drawers and one cornice drawer. Conventional marquetry inlays of "Island" woods. Bracket supports.

*Height, 33 inches; width, 36 inches*

43 TWO CARVED WALNUT QUEEN ANNE CANDLESTANDS

ENGLISH, 18TH CENTURY

150 - Circular moulded and carved base holding twisted column which is headed by circular tray and candle-cup.

*Height, 38 inches*

44 CHIPPENDALE MAHOGANY LIBRARY STAND

ENGLISH, 18TH CENTURY

95 - Interesting and ingeniously designed folio stand composed of small commode containing two deep drawers and one shallow drawer; moulded top upon which are two tiers of moulded trays, far enough apart to allow for the placing of large folios.

*Height, 70 inches; width, 23½ inches; depth, 18 inches*

45 SHERATON MAHOGANY VANITY CASE AND MIRROR

ENGLISH, 18TH CENTURY

90 - Engaging small piece of furniture composed of a case, the cover of which closes in two sections, each enriched with a sunburst in marquetry. The interior is divided into compartments for cosmetics. The front is designed with a jib drawer which holds a locking device. Swinging mirror. Hoop top enriched with marquetry sunburst designs; columnar balusters. Original bronze knobs.

*Height, 24 inches*

46 TWO BLACK AND GOLD ENGLISH EMPIRE LACQUER GLASS CUPBOARDS

ENGLISH, EARLY 19TH CENTURY

285 - Pair of mahogany cabinets, the front fitted with two doors flanked by shaped balusters. Tops with rounded corners, headed by plate rail with pediment top. Decoration in gold on a black ground in the Chinese taste. (2)

*Height, 4 feet 3 inches; length, 3 feet 1 inch; depth, 11 inches*

47 **THREE-TIER SHERATON MAHOGANY LIBRARY RACK**

ENGLISH, 18TH CENTURY

50 - Composed of four vase-shaped baluster spindles; the base has one drawer; urn-shaped finials.

*Height, 47 inches; width, 19½ inches; depth, 14½ inches*

48 **CHIPPENDALE MAHOGANY THREE-TIER DUMB-WAITER**

ENGLISH, 18TH CENTURY

90 - Tripod base supporting three circular graduating trays with moulded edges, each on turned and fluted columnar stem. *Height, 44 inches*

49 **CARVED AND GILDED CHIPPENDALE MIRROR**

ENGLISH, 18TH CENTURY

50 - Elaborate frame, the arched chapiteau composed of baroque scrolls with dragon crestings; the stiles with carvings of Mars and Venus rising from scrolled volutes. Acanthus-enriched base.

*Height, 45 inches; width, 26 inches*

50 **CHIPPENDALE MAHOGANY AND NEEDLEWORK TWO-FOLD LOW SCREEN**

ENGLISH, 18TH CENTURY

55 - On graceful, slender columnar spindles, moulded frames. Both panels with floral silk embroideries on canary-yellow ground.

*Height, 43 inches; width of each panel, 21 inches*

51 **ENGLISH FOUR-FOLD MAP SCREEN**

170 - Each leaf occupied by three maps of the eighteenth century, including an interesting map of America with California still named New Albion; furnished with fluted bronze handles.

*Height, 5 feet 9½ inches; width of each fold, 22 inches*

52 **OAK SECRETARY-BOOKCASE**

ENGLISH, 18TH CENTURY

50 - In two parts. The lower on bracket feet is fitted with three long drawers with their original fretted drop handles and escutcheon plates; the secretary contains four drawers and divers compartments, plain returns. The upper part is a cabinet enclosed by two simply panelled doors with moulded cornice.

*Height, 73 inches; length, 30 inches; depth, 17 inches*

53 **CHINESE PENCIL HOLDER MADE INTO LAMP**

KANG-HSI

37 50 - Representing bamboos in grey shaded with black. From the Hippisley Collection. Fitted with shade from the shops of Karl Freund.

*Height, 12½ inches*

54 **TWO BLACK AND GOLD TOLE BEAKERS MADE INTO LAMPS**

DUTCH, EARLY 19TH CENTURY

Decorated with flowers and leaves in the Chinese taste, with heightenings of crimson on moulded socles. (2)

55 **DARK BLUE BRISTOL GLASS BOTTLE ON CUIVRE DORE MOUNTS**

ENGLISH, 18TH CENTURY

Made into lamp and fitted with shade from the shops of Karl Freund.

*Height, 21 inches*

56 **VIEUX PARIS PORCELAIN VASE MOUNTED AS LAMP**

Painted with a group of flowers in naturalistic colors on a white ground. Fitted with shade from the shops of Karl Freund.

*Height, 21¼ inches*

57 **TWO BALUSTER LAMP STANDS**

Of wood; enriched with members of eighteenth century Bristol opal glass painted with scrolls of gold. Fitted with shades from the shops of Karl Freund. (2)

*To be sold singly.*

58 **TWO URN-SHAPED WOOD LAMPS**

Decorated with brilliantly colored flowers in the Oriental taste on dark grounds. Scroll handles of metal. Fitted with shades from the shops of Karl Freund. (2)

*Height, 20 inches*

59 **WROUGHT-IRON LAMP STAND**

With feather termination, painted green and fitted with a shade from the shops of Karl Freund.

*Height, 5 feet 1 inch*

60 **CHINESE VASE MOUNTED AS LAMP**

CHIEN-LUNG

Globular, with long neck with elephant-head handles in relief. Covered with flambé colors of red, blue and white. From the Hippiusley Collection. Fitted with shade from the shops of Karl Freund.

*Height, 24 inches*

61 **TWO CHINESE PORCELAIN STORKS MADE INTO LAMPS**

MING

A pair of birds with slender necks upturned, their feathers and heads painted with brilliant multicolored enamels. Placed in pergamine shrines from the shops of Karl Freund. (2)

*Height, 6¾ inches*



- 62 **GOTHIC CARVED BOXWOOD DRINKING CUP MADE INTO LAMP** WELSH, 15TH CENTURY  
Cylindrical in form and enriched with an all-over pattern of stiff leaves traced in relief.
- 63 **SAVONA FAIENCE FIGURINE** ITALIAN, 17TH CENTURY  
Statue of youth riding a mule and holding on his head a Roman lamp; invested with a brilliant blue-white metallic glaze with heightenings of blue and orange-yellow. Arranged as a lamp.  
*Height, 16 inches*
- 64 **CARVED AND GILDED LAMP STAND IN THE GEORGIAN TASTE**  
With feather terminations; fitted with a shade from the shops of Karl Freund.  
*Height, 5 feet 1 inch*
- 65 **TWO FLEMISH PAINTED COPPER JARS MADE INTO LAMPS**  
Bulbous bodies with cylindrical necks, domed covers, fitted with shades from the shops of Karl Freund. (2)
- 66 **TWO SATINWOOD POLE-SCREEN LAMP STANDS OF THE SHERATON PERIOD** ENGLISH, 18TH CENTURY  
With screen panels in the Herculean taste in grisaille, painted and on a yellow ground. Made into bridge lamps and fitted with shades from the shops of Karl Freund. (2) *Height, 5 feet 4 inches*
- 67 **LACQUERED TOLE THREE-LIGHT SUSPENSION**  
Vase-shaped centre decorated with Directoire subjects in grisaille on a gold ground. Fitted with shade from the shops of Karl Freund.  
*Height, 33¼ inches*
- 68 **TWO WROUGHT-IRON BANNER SCREENS**  
Tripod supports of feather pattern in the Venetian taste. Adopted as lamp stands and fitted with shades from the shops of Karl Freund. They are furnished with cut Cordovan leather panels of a handsome fretted festoon design. (2)  
*To be sold singly.*
- 69 **LACQUERED TOLE THREE-LIGHT SUSPENSION**  
Vase-shaped centre, decorated with Directoire subjects in grisaille on a gold ground. Fitted with shade from the shops of Karl Freund.  
*Height, 33¼ inches*

**70 TRUMEAU MIRROR WITH PAINTING OF THE DIRECTOIRE PERIOD**

65 - A costume picture of a maiden in the costume of the Renaissance with feather-crested headdress, and an attendant similarly attired who holds a basket of roses to be given to a gaily bewreathed amour who is seated on a table. The naïve charm of the features and their pompously archaic appearance give this picture an uncommon charm.

**71 TWO FLORENTINE CARVED GILDED AND POLYCHROME CANDLE HOLDERS**

ITALIAN, 16TH CENTURY

90 - Pair of kneeling youthful figures with flowing golden hair, in golden cloaks covered with intricate sgraffito work; finely carved sandals of gold. Each holds a vase-shaped and columnar candlestick, fluted and carved with festoons. The polychrome bases are enriched with Renaissance arabesques and inscribed in gold on a blue ground, one RAFFFAELLE, and the other GABRIELLE. (2) *Height, 28 inches*

**72 LAMP STAND OF CARVED WOOD**

100 - Tripod base terminating in three Prince of Wales feathers. Painted black and decorated in colors. Shade from the shops of Karl Freund.

*Height, 5 feet 1 inch*

**73 CARVED GILDED AND POLYCHROME CHERUBIM CANDLE HOLDERS ON MOTTLED OBLONG BASES**

FLORENTINE, 16TH CENTURY

180 - Figures in a position of genuflection each holding a baluster pricket candle holder. Their faces are painted and their halos enriched with gesso ornamentation in relief. Lantern shaped shades from the shops of Karl Freund.

*Height, 32 inches*

**74 DOWN-UPHOLSTERED COMFORTABLE CHAIR**

80 - In the Directoire taste; covered with turquoise-blue honeycomb rep.

**75 WINGED COMFORTABLE ARMCHAIR**

245 - In the William and Mary taste. Covered with rose-colored rep, enriched with old Albanian wool embroidery in colors. Moulded cabriole supports.

**76 SHERATON MAHOGANY LADY'S POWDER TABLE**

ENGLISH, 18TH CENTURY

100 - On tapering straight supports, the lower part a table with two long drawers, the upper a small cabinet with seven drawers crowned by shaped rail. Note the rich quality of the mahogany veneer.

*Height, 40 inches; length, 20 inches; width, 16 inches*

77 TWO JACOBEOAN CARVED OAK WAINSCOT CHAIRS

ENGLISH, 17TH CENTURY

35- The arched backs carved with tulip, acanthus leaves and rose blossoms in panels. Baluster front legs; plain stretchers. Nearly identical, could serve as a pair. (2)

78 GEORGIAN MAHOGANY CORNER CHAIR

ENGLISH, 18TH CENTURY

15- Interesting model with three cornered front, panelled in recess, scalloped front rail. The back is composed of barrelled columnar balusters, shaped back and hooped rail.

79 CARVED MAHOGANY WINDOW SEAT OF THE ADAM PERIOD

ENGLISH, 18TH CENTURY

80- Gracefully shaped banquette showing French influence on tapering diagonally fluted turned supports, finely carved apron, scrolled arms carved with acanthus. *Length, 28 inches*

80 "RECAMIER" RECLINING SEAT ENGLISH, EARLY 19TH CENTURY

235- Gracefully shaped chaise longue, painted brown with bands of gold. Lyre-shaped form on outcurved turned supports, scrolled and padded arm.

81 TWO CARVED GEORGIAN SIDE CHAIRS

ENGLISH, 18TH CENTURY

110- On gracefully turned, tapering, fluted and meander-carved supports; shaped rails with rounded corners and carved with guilloches, beads and husks. The imaginatively designed square backs with chamfered corners and arched tops are enriched with beads and crested with Prince of Wales feathers. The supports of the backs are recessed and carved with leafy branches. Original gilding. (2)

82 LOW NEEDLEWORK BANQUETTE

100- In the French taste of the Hepplewhite period. On scrolled cabriole supports, with shaped carved apron, covered with eighteenth century gros-point needlework of a repeating oak-leaf pattern of orange on jade-green ground. *Length, 42 inches; width, 11 inches*

83 CHARLES II WALNUT DAY-BED

ENGLISH, ABOUT 1680

375- Fine specimen, handsomely carved with acanthus and shell. Six spirally turned balusters and stretchers. Adjustable back with cane panel. Loose cushion. *Length, 5 feet 6 inches; width, 2 feet*

84 **LARGE AVIARY**

FLEMISH, 17TH CENTURY

A most delightful birdcage of iron and brass, circular in form, surrounded by a hexagonal outer case composed of twisted bronze-enriched Spanish columns with broad reeded brackets forming a dome and supporting a princely crown. The door is delightfully ornamented with a painted composition of a fruit basket, a bird and cornucopia scrolls in polychrome. Wrought-iron stand of a recent addition.

*Height, 7 feet 6 inches*

85 **TWO ADAM CONSOLE MIRRORS**

ENGLISH, 18TH CENTURY

Uncommon frames of rhomboid shape resting on a moulding carved with guilloche, which supports two flower urns with gesso ornamentation. The frames are divided into two sections, of which the lower bears a mirror, the upper a landscape eglomisé of gold on a black ground. (2)

*Height, 37½ inches; extreme width, 30¼ inches*

86 **HEPPLEWHITE SATINWOOD BOOKCASE**

ENGLISH, 18TH CENTURY

Delicately shaped lady's bookcase, the lower part with two glazed doors flanked by freely standing fluted and tapering columnar balusters. The upper part is a mirror-backed bookshelf on two delicate vase-shaped balusters. The top is guarded by a meandered bronze rail. Fine quality of the satinwood veneer, which is enhanced by ebony-lined bands of kingwood.

*Height, 57 inches; length, 32 inches; depth, 12½ inches*

87 **TWO SHERATON WHAT-NOTS IN THE FRENCH TASTE**

ENGLISH, 18TH CENTURY

Pair of gracefully designed mahogany consoles on slender tapering columnar supports, with inlays of satinwood simulating flutings of exceptionally delicate workmanship. Two moulded original white marble tops guarded by fretted bronze rails. (2)

*Height, 35 inches; length, 21 inches; depth, 13 inches*

88 **TWO URN-SHAPED MAHOGANY KNIFE BOXES OF THE ADAM PERIOD**

ENGLISH, 18TH CENTURY

A genuine pair. Bulbous bodies carved with guilloche, and resting on bead-carved calyx stems. Moulded sliding covers, interior fitted in four tiers. (2)

From the Battle Abbey Collection.

*Height, 25 inches*

[SEE ILLUSTRATION]



TWO URN-SHAPED MAHOGANY KNIFE BOXES  
OF THE ADAM PERIOD

[NUMBER 88]

## 89 SHERATON MAHOGANY LADY'S WRITING TABLE

ENGLISH, 18TH CENTURY

Inspired by the French *bonheur du jour*; composed of a table on four tapering supports with transverse rails. Furnished with a drawer with a sliding quill and India ink case. Hinged folding desk flap. The table supports have back shelves with two drawers and one tray supported by graceful *cuivre doré* columns connected by fretted rail and guarded by geometrically fretted gallery. Crowned by the Royal Arms of Scotland. The cabinet is veneered with golden-brown mahogany and lined with satinwood.

*Length, 26½ inches; depth, 17 inches*

90 INLAID SHERATON MAHOGANY PEMBROKE TABLE

ENGLISH, 18TH CENTURY

80 - On square tapering legs inlaid with hairlines of satinwood. The front is fitted with one large drawer bearing its original brass turned knobs; the back bears knobs of the same design to simulate a drawer. The top fitted with two drop leaves and inlaid with narrow bands of satinwood.

*Height, 29½ inches; length, 32 inches; width, 19 inches*

*Width, extended, 40 inches*

91 SATINWOOD WORK AND SCREEN TABLE

ENGLISH, 18TH CENTURY

70 - On tapering square supports with inshaped tray underframing; the front faced with a jib drawer; the return with an acting drawer. Arranged with a lectern device on a hinged easel. The back portion releases a rising screen covered with damask. The body of the cabinet is of finely figured satinwood laid in tones of darker and lighter veneers. Original bronze handles.

*Length, 18½ inches; depth, 15 inches*

92 THREE-TIER ETAGERE IN THE FRENCH TASTE OF LOUIS SEIZE

ENGLISH, 18TH CENTURY

30 - Composed of three circular trays veneered with finely figured burlwood and standing on slender, columnar and vase-shaped balusters, furnished with acanthus cuivre doré members and handsome acorn-topped urn finials.

*Height, 30 inches; diameter, 14 inches*

93 ENGLISH GEORGIAN ROSEWOOD GUERIDON IN THE FRENCH TASTE OF LOUIS QUINZE

18TH CENTURY

35 - On boldly curved cabrioles, arched and shaped aprons covered with a handsome parquetry veneer of rosewood and furnished with mask and scroll cuivre doré mounts. The top is furnished with a delightfully composed bouquet of softly painted flowers in distempers on vellum with spandrels of cut parchment arabesques in gold and cream on a grey ground.

*Height, 30 inches; length, 19 inches; width, 15 inches*

94 ELIZABETHAN OAK WITHDRAWING TABLE

ENGLISH, EARLY 17TH CENTURY

37.5 - Rare dining table of the Tudor period on four bulbous ball-shaped supports connected by angular splat underframing held by circular brass knobs of uncommon pattern. Finely reeded mouldings enrich the stiles. The apron is furnished with a pendant of Gothic tracery. Withdrawing top.

*Length, closed, 6 feet; open, 9 feet; width, 33 inches*

95 **THREE-PIECE MAHOGANY DINING TABLE**

ENGLISH, 18TH CENTURY

0 - Resembling in type those generally called "Virginia tables". In three sections. The two ends on tripod bracketing supports with bulbous stems of Sheraton design supporting a semi-oval top. The centre on quadruped support with square top. Moulded edges with fine lines of satinwood enrich the top. These English tables, so closely related to those of Duncan Phyfe, have become very scarce. Two extension leaves. *Length, 6 feet; extended, 8 feet 8 inches*

96 **MAHOGANY SHERATON SOFA TABLE** ENGLISH, 18TH CENTURY

5 - On two fluted shaped supports connected by moulded and shaped understretcher. The front panel bears two small drawers with turned brass knobs; the reverse bears two similar dummy drawers. Oblong fluted top with two drop leaves.

*Height, 28 inches; length, 36 inches; width, 25½ inches*  
*Length, extended, 60 inches*

97 **MAHOGANY LIBRARY STAIRS-TABLE OF THE SHERATON PERIOD**

ENGLISH, 18TH CENTURY

25 - Ingeniously constructed combination of library stairs and centre table. On turned tapering supports with fluted knees. Angular body with panelled front, each side made to appear as two drawers with ring handles. The centre of the morocco-covered top fitted with a lectern on hinges. The interior is completely filled by a folding staircase of perfect mechanism. *Length, 41 inches; width, 26 inches*

98 **JACOBEOAN LARGE OAK GATELEG TABLE**

ENGLISH, 17TH CENTURY

50 - On columnar supports. One drawer. Original top.

*Height, 2 feet 5 inches; size of top, extended, 5 feet 1 inch x 4 feet*

99 **TWO VENETIAN CARVED WOOD CANDLE HOLDERS**

ITALIAN, 18TH CENTURY

50 - On moulded and carved socles resting on claw feet. The figures are those of Moors; the flesh tints in brilliant crimson, their cloaks polychrome and gilded; each holding in one hand a candle-cup, and in the other an heraldic shield. (2) *Height, 24 inches*

100 **WILLIAM AND MARY WALNUT CHEST OF DRAWERS**

ENGLISH, ABOUT 1695

25 - Two small drawers and three long drawers with herringbone marquetry of holly. *Height, 36 inches; width, 38 inches*

101 RENAISSANCE MARQUETRY AND WALNUT CASSONE

FLEMISH, 16TH CENTURY

On a platform carved with archaic leaf tracery; panelled front occupied by panels of handsome hollywood marquetry, with parrots perched on floral arabesques, and the centre panel with a queen seated in a throne-chair under a canopy, with two peasants. The stiles are marquetryed on protruding panels; dentilled cornice and moulded top. *Height, 23 inches; length, 48 inches; depth, 18 inches*

102 QUEEN ANNE WALNUT LOWBOY

ENGLISH, 18TH CENTURY

On tapering cabrioles; carved at the knees is a shell design. The arched front is fitted with three drawers bearing their original drop handles. Plain top.

*Height, 30 inches; length, 31½ inches; width, 19½ inches*

103 WELSH OAK COURT CUPBOARD

ENGLISH, 17TH CENTURY

In two parts. The lower with two doors on their original wrought-iron strop hinges. The upper, a chest, composed of three moulded panels, two of which are hinged as drawers. Moulded cornice with knobbed pendants.

*Height, 5 feet 3½ inches; width, 4 feet 6½ inches*

104 SHERATON MAHOGANY CABINET

ENGLISH, 18TH CENTURY

Graceful table with two drawers incurved on four sides and enriched with lines of satinwood. Slender tapering turned supports.

*Height, 30 inches; length, 21 inches; depth, 18 inches*

105 CHIPPENDALE BOOKCASE

ENGLISH, 18TH CENTURY

Entire front occupied by two glazed doors mullioned in the Gothic taste. The base with rounded corners, fitted with two drawers. Incurved cornice.

*Height, 7 feet 11 inches; length, 5 feet 7 inches; depth, 16 inches*

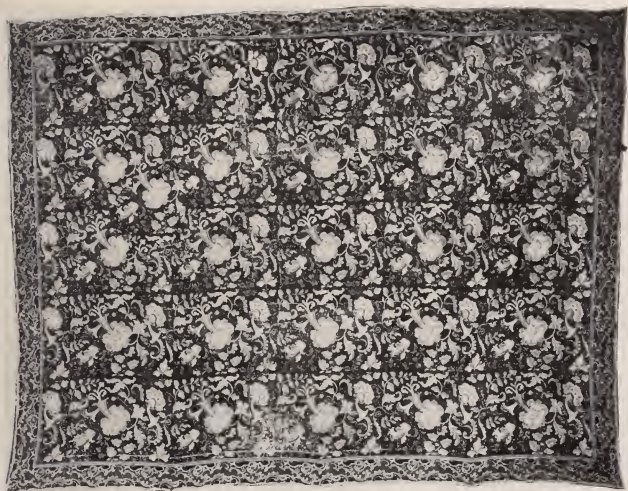
106 SHERATON PAINTED OCCASIONAL TABLE ON TAPERING SQUARE SUPPORTS WITH SPADE FEET

ENGLISH, EARLY 19TH CENTURY

Octagonal top, fitted with one drawer and covered with an enchanting still life composition of open books of poetry, bank notes, flowers and other emblems, painted in distemper. Decoration in brown and gold meanders.

*Length, 26 inches; width, 18 inches*





ENGLISH GEORGIAN NEEDLEWORK CARPET

[NUMBER 107]

107 GEORGIAN NEEDLEWORK CARPET

ENGLISH, FIRST HALF OF 18TH CENTURY

25 - A very important needlework floor covering. The centre composed of five bands of bold floriated arabesques and leafy scrolls in crimsons, greens and yellows on a dark brown ground. Though freely composed, the design is formal and reposeful. The border is of a running trellis pattern. Needlework rugs like this which we are accustomed to perceive in Georgian paintings have become exceedingly scarce. (As is) *Length, 15 feet 11 inches; width, 12 feet 4 inches*

[SEE ILLUSTRATION]

108 SHERATON MAHOGANY SIDEBORD      ENGLISH, 18TH CENTURY

300 - Gracefully bowed front with arched opening, fitted with two deep drawers and one centre drawer, each beautifully veneered with richly figured mahogany framed by bands of kingwood. Shell spandrels of maple, superb contemporary fretted rosette handles.

*Length, 5 feet 6 inches; depth, 20 inches*

109 **CHIPPENDALE MAHOGANY GAMES TABLE**

ENGLISH, 18TH CENTURY

100 - On slightly cabrioled supports. The front panel bears one large drawer fitted with brass drop handle; plain returns. The top is fitted with two leaves, the first forming a card table, and the second, with a backgammon and chess board inlaid in satinwood and hairwood on a mahogany ground; around this are oval money pockets and circular receptacles for glasses.

*Height, 30 inches; length, 28 inches; width, 14 inches*

110 **TWO MAHOGANY AND SATINWOOD CARD TABLES IN THE FRENCH TASTE OF THE LOUIS SEIZE PERIOD**

ENGLISH, 18TH CENTURY

285 - On four gracefully bowed S-scrrolled supports resting on platform which in turn rests on four outcurved square feet terminating in lion-claw shoes of cuivré doré. The body is of light colored picked mahogany, panelled with kingwood and lined with ebony and satinwood, double hinged top, when opened forming an octagon. The knees of the supports are furnished with gilded bronze mounts; gilded bronze beads furnish the border. (2)

*Length, 36 inches; width closed, 18 inches; open, 36 inches*

111 **CARVED GEORGIAN HALL TABLE** ENGLISH, 18TH CENTURY

130 - Very interesting model on tapering angular supports, recessed and carved with acanthus and tracery. The apron finely carved with meanders and rosettes. Original cream and green marble top.

*Length, 29 inches; width, 23 inches*

112 **SHERATON INLAID MAHOGANY CARD TABLE**

70 - On incurved supports inlaid with narrow bands of ebony; the front panel bears, in the centre, a trellised design; the returns, inlaid with bands of ebony. The shaped top is inlaid with a wide band of dark mahogany at each side of which are bands of satinwood.

*Height, 29½ inches; length, 36 inches; depth, 17½ inches*

113 **MAHOGANY THREE-TIER VANITY** ENGLISH, 18TH CENTURY

65 - On quadruped supports and vase-shaped centre baluster, with three circular trays and centre stem supporting pivoting dressing mirror. A very uncommon and engaging document of English domesticity.

*Height, 5 feet 4 inches*

- 114 **WROUGHT-IRON LYRE-SHAPED OCCASIONAL TABLE**  
The glazed top covering bands of multicolored seventeenth century Sicilian silk embroidery.  
— *Height, 21 inches; length, 22 inches; width, 14 inches*
- 115 **WROUGHT-IRON LYRE-SHAPED OCCASIONAL TABLE**  
— Similiar to the preceding.
- 116 **OVAL TABLE ON WROUGHT-IRON BASE**  
0 — In the Louis Seize style, with spreading slender supports. Painted, moulded top. *Height, 29 inches; length, 33 inches; width, 21 inches*
- 117 **WROUGHT-IRON TABLE**  
5 — In the taste of Louis Seize; with painted and tooled Cordovan leather top. *Height, 18 inches; length, 16 inches; width, 12¼ inches*
- 118 **TWO GEORGIAN CARVED AND GILDED ARMCHAIRS IN THE TASTE OF LOUIS SEIZE** ENGLISH, 18TH CENTURY  
0 — On finely tapering fluted supports rising from floral calyxes and crowned by acanthus-carved capitals, guilloche-carved bowed front rails flanked by rosetted dies. Square beaded backs from which slope acanthus-carved arm rests. (2)
- 119 **TWO GEORGIAN CARVED AND GILDED ARMCHAIRS IN THE TASTE OF LOUIS SEIZE** ENGLISH, 18TH CENTURY  
0 — To harmonize with the preceding. (2)
- 120 **GEORGIAN CARVED AND GILDED SETTEE IN THE TASTE OF LOUIS SEIZE** ENGLISH, 18TH CENTURY  
50 — To harmonize with the two preceding numbers.
- 121 **ELIZABETHAN OAK CAQUETEUSE CHAIR** ENGLISH, 16TH CENTURY  
75 — Rare wainscot chair with high panelled back shaped in the Italian taste and enriched with sunflower carving. Solid arms and scrolled arm rests; wainscotted returns.
- 122 **TWO RENAISSANCE DANTESCA FALDISTERIO CHAIRS** TUSCAN, 15TH CENTURY  
25 — Pair of olivewood chairs with outcurved and carved splat backs crowned by shaped and rosetted head rails; double V-shaped trestles of seven splats on moulded bases. The folding device is in an uncommonly good state of preservation. (2)

- 123 **TWO RENAISSANCE COLUMNS** SPANISH, 16TH CENTURY  
Gilded and polychrome. The plinths carved with festooned amorini heads, fluted shafts and Corinthian capitals. On square socles covered with old Genoese velvet. (2) *Height, 38 inches*

- 124 **CARVED WALNUT BREAD TABLE** NORTH SPANISH, 16TH CENTURY  
On four sturdy barrelled columnar balusters with plain sturdy rails; broad apron enriched with geometrical tracery and fitted with two drawers. Original solid beam top. *Length, 63½ inches; width, 33½ inches*

- 125 **SPANISH RENAISSANCE TABLE**  
Composed of four bands of C-scrollings strapped to uprights. Painted black with traces of orange. *Size of top, 61 x 44 inches*

- 126 **WROUGHT-IRON CHANCEL RAIL** SPANISH, 18TH CENTURY  
Eleven sections, in the centre of each a bishop's mitre surrounded by a laurel wreath from either side of which extend scrolls with acanthus-leaf enrichments. Borders of oval and circular medallions and leafy rosettes; at each side are interlaced semicircular medallions with acorn pendants. *Height of each section, 19 inches; length of each section, 53 inches*

- 127 **GOTHIC WROUGHT-IRON GATE** FLORENTINE, 14TH CENTURY  
Composed of two wings with repeating patterns of conventionalized quatrefoil with spear emanations. *Size, 41 x 58½ inches*

- 128 **TWO GILDED AND WROUGHT-IRON PALACE LANTERNS** VENETIAN, 17TH CENTURY  
An exceptionally interesting pair composed of bulbous and gadrooned bottoms and domes enriched with putti and amorini bodies. The lanterns are hexagonal and furnished with fretted ear brackets. Turret finials bear pendants with the lion of St. Mark's. The poles are enriched with gilded iron members. Stone pedestals and electrical fittings of recent addition. (2) *Height, 8 feet 6 inches*

- 129 **IMPORTANT CARVED WOOD AND GILDED TRANSOM** NORTH SPANISH, EARLY 18TH CENTURY  
Enriched with baroque cartouches flanked by lambrequins with birds perched upon them; richly gilded. Background of rosetted diapers. Frames carved with reserves. The centres of the cartouches are painted with flower motifs in color. *Length, 10 feet; height, 39 inches*



TWO CARVED WOOD STATUES OF DANCERS  
CAMBODIAN, 17TH CENTURY

[NUMBER 130]

### 130 TWO CARVED WOOD STATUES OF DANCERS

CAMBODIAN, 17TH CENTURY

- 20 - Delightful upstanding figures with slender bodies nude but for the loin cloths. Each holding one arm bent upright, the other engaged to the body. Their hair is tied in conventional knots. The attitude of these charming figures must be appealing to the sculptural preferences of to-day. (2) *Height, 50 inches*

[SEE ILLUSTRATION]

### 131 POLYCHROME AND CARVED WOOD STATUE

INDO-CHINESE, 16TH CENTURY

- 20 - Crouching figure of a ceremonial dancer with tight fitting bodice. Painted crimson. *Height, 26¾ inches*

132 **QUEEN ANNE FRUITWOOD AND KINGWOOD SIDE TABLE**

ENGLISH, EARLY 18TH CENTURY

95 - On delicate cabriole supports. The arched front with three drawers faced with kingwood veneer. Kingwood and walnut top.

*Length, 28 inches; width, 19 inches*

133 **INLAID SATINWOOD SHERATON CONSOLE TABLE**

90 - On gilt stand composed of four turned and fluted legs with leaf carvings; the frieze is carved in relief with a continuous design of festoons and rosettes. The semicircular top is richly inlaid in the centre with a large floral design; the outer border is composed of numerous medallions inlaid with classical busts.

*Height, 35½ inches; length, 50½ inches; depth, 25 inches*

134 **CONSOLE TABLE IN THE DIRECTOIRE SPIRIT**

130 - Moulded apron, original and of the eighteenth century, painted emerald-green with heightenings of classic ornaments, on moulded and carved bracket supports. Translucent glass top painted with flowers. With urn finial on underframing.

*Height, 35 inches; length, 71 inches; width, 18 inches*

135 **CARVED WOOD CONSOLE**

60 - In the Adam taste, on winged pied de biche support, painted dark crimson. *Height, 35 inches; length, 29½ inches; width, 12½ inches*

136 **QUEEN ANNE WALNUT DROP-FRONT DESK**

ENGLISH, 18TH CENTURY

375 - The top part is composed of a drop-front desk, which is inlaid in a scroll design with figured walnut; the interior is fitted with small and large compartments and one large and four small drawers: original leather top on writing pad. Below are two small drawers and one larger. On cabriole legs.

*Height, 38 inches; length, 36 inches; depth, 17½ inches*

137 **SHERATON COAT AND CANE STAND** ENGLISH, 18TH CENTURY

50 - On circular base, metal-lined, with rings allowing for five canes or umbrellas; the centre baluster bears nine brass hooks; urn-shaped finial.

*Height, 6 feet 6 inches*

- 138 **SHERATON LADY'S WRITING CASE**      ENGLISH, 18TH CENTURY  
Small casket in the form of a "secrétaire à cylindre", with sloping top fitted with tambour slide and concealing two satinwood veneered drawers with ivory knobs; the exterior finely veneered with kingwood and enriched with narrow parquetry bands of satinwood. The top bears a panel inlaid with marquetry wreaths of hollywood, the front bears one drawer and a multitude of compartments; original drop handle. *Height, 6 inches; length, 11 inches; width, 9½ inches*

- 139 **CIRCULAR SHERATON MAHOGANY LIBRARY TABLE**      ENGLISH, 18TH CENTURY  
Pedestal support on four outcurved square and tapering legs supporting four Doric columns. Circular top fitted with a number of drawers of which each bears in bone inlay the letters of the alphabet. *Diameter, 53 inches*

- 140 **ADAM BLACK AND GOLD PAINTED CORNICE**      ENGLISH, 18TH CENTURY  
Rounded corners. Decorated with formal patterns in gold and enriched with fretted lambrequin. *Length, 5 feet 9½ inches*

- 141 **TWO GEORGIAN CARVED AND PAINTED WOOD URN STANDS**      ENGLISH, 18TH CENTURY  
Vase-shaped balusters on oval plinth carved with dolphins and resting on elaborate claw supports. Above, two-handled urns in the Greek taste, painted with antefix, carved and moulded and furnished with two-handled shaped and carved meandered handles. (2) *Height, 64 inches*

- 142 **SHERATON BURL WOOD OCCASIONAL TABLE**      ENGLISH, 18TH CENTURY  
A graceful rectangular model on tapering supports. The body covered with figured veneers inlaid with a continuous diamond pattern. One drawer. *Height, 29 inches; size of top, 14½ x 17 inches*

- 143 **PAINTED VENETIAN LACE BOX**      ITALIAN, 18TH CENTURY  
Dome topped and decorated with floral designs in the softest tones. On a carved Louis Seize stand of a later date.

- 144 **SHERATON WINDOW SEAT**      ENGLISH, 18TH CENTURY  
Lyre-shaped, with scroll arms; covered with eighteenth century satin painted with Chinese flowers on a brilliant sky-blue ground. *Length, 5 feet*



145 SHERATON SATINWOOD SUITE OF UNUSUAL BEAUTY

ENGLISH, 18TH CENTURY

800 - Drawing room set composed of one settee and four side chairs. The settee is furnished with two sloping arms panelled in satinwood with broad bands of kingwood. The arm rests are realistically carved with sphinx caryatides terminating in leaf-carved scrolls. The back rails are curved and veneered with compositions in the Pompeian taste in satinwood and tinted woods with intricately marquetryed continuous patterns of metal designed as climbing rose bushes, and masks, leafy volutes; the front rail is panelled with satinwood and mahogany. Turned tapering supports. The side chairs are made to harmonize. Covered in a striped emerald-green silk. (5)

[SEE ILLUSTRATIONS]

146 QUEEN ANNE WALNUT OCCASIONAL TABLE

ENGLISH, EARLY 18TH CENTURY

75 - Club-foot cabrioles, shaped apron, fitted with one drawer. The body veneered with richly figured burl walnut and enriched with bands of straight-grain veneer. Moulded and finely veneered top appears of a later period. *Length, 28 inches; depth, 18 inches*

147 SHERATON MAHOGANY SOFA TABLE ENGLISH, 18TH CENTURY

On spreading trestle supports connected by turned and barrelled spindle; two drop leaves, two drawers with original bronze handles.

*Length, 5 feet; depth, 28 inches*

148 SHERATON INLAID MAHOGANY DRESSING TABLE

ENGLISH, 18TH CENTURY

100 - On square tapering legs. The arched front is fitted with one long drawer, at each side of the knee-hole are smaller drawers, and above is one long narrow drawer; each is inlaid with bands of light mahogany and satinwood and bears the original brass drop handles. The top is inlaid in a similar manner.

*Height, 31½ inches; length, 35 inches; depth, 19 inches*

149 QUEEN ANNE WALNUT OCCASIONAL TABLE

ENGLISH, EARLY 18TH CENTURY

105 - On four club-foot cabrioles. The arched apron furnished with one long drawer panelled to appear as three drawers with escutcheon ring handles, moulded top panelled with herringbone bands. This table is veneered with a richly figured dark brown burl.

*Length, 30 inches; depth, 14 inches*





SHERATON SATINWOOD SIDE CHAIRS  
ENGLISH, 18TH CENTURY



SHERATON SATINWOOD SETTEE OF UNUSUAL BEAUTY  
FROM A FIVE-PIECE SUITE  
ENGLISH, 18TH CENTURY  
[NUMBER 139]

150 **MIRRORED CHILD'S BED**

75 - Shaped head and foot board, each furnished with mirror panels with Chinoiserie subjects in colors.

*Length, 6 feet 5 inches; width, 40 inches*

151 **ROSEWOOD BOUDOIR TABLE IN THE FRENCH TASTE OF LOUIS QUINZE**

ENGLISH, 18TH CENTURY

110 - On cabrioles with arched and shaped opening. Stretcher formed by tray, shaped on four sides and veneered with a parquetry pattern and guarded by a fretted rail and bronze baguettes. The knees, aprons and shoes have cuivre doré scrolled mounts. Handsomely fretted and gracefully shaped gallery, festooned tasselled pendants furnishing the top, which bears as an insert framed with oak leaf scrolls a superbly painted oval plaque of Vieux Saxe, occupied by a subject of Venus Asleep, in brilliant colored enamels in a reserve surrounded by gold-enriched bleu-de-roi.

*Height, 31 inches; length, 22 inches; width, 17 inches*

152 **ENGLISH EMPIRE "SCRUTOIRE" CABINET**

ENGLISH, EARLY 19TH CENTURY

125 - Angular body fitted with two doors and hinged fall front with shelf on scrolled brackets; decoration in black and gold in the Chinese taste.

*Height, 4 feet; length, 31 inches; depth, 17 inches*

153 **WALNUT DRESSING STAND IN THE QUEEN ANNE STYLE**

42 - Moulded and arched frame with bevelled Vauxhall plate, on a trestle stand.

*Height, 38 $\frac{3}{4}$  inches; width, 33 $\frac{1}{2}$  inches*

154 **LACQUERED TOLE BASKET**

DUTCH, EARLY 19TH CENTURY

110 - Uncommon outcurved form decorated with gold, cream and black flowers in the Chinese taste on a black ground. Graceful pivoting handle.

*Length, 12 $\frac{1}{4}$  inches*

SECOND SESSION

NUMBERS 155-307

**EARLY AMERICAN AND ANTIQUE EUROPEAN FURNITURE**

**INCLUDING DUNCAN PHYFE CHAIRS AND TABLES**

**LOWESTOFT AND OTHER PORCELAINS AND POTTERIES**

**EARLY AMERICAN GLASS, NEEDLEWORK CARPETS**

**LAMPS AND CRYSTAL CANDELABRA, ETC.**

NUMBERS 155-307

155 **TWO MIRRORED EARLY AMERICAN DECALQUE GLASS VASES**

✓  
2 - One with blue interior, the other with small detached figure motifs on a canary-yellow ground. (2) *Height, 12 and 10¼ inches*

156 **EMERALD-GREEN JERSEY GLASS CUSTARD BOWL AND FIVE CUPS** **EARLY AMERICAN**

1/- Moulded glass of a rich green, sectioned with finely beaded members. The bottom "tear-drop cut". (6)

157 **GRANDFATHER'S FLASK** **EARLY AMERICAN**

1/- Compressed bulbous shape. On one side with a clock dial inscribed "Grandfather"; the other a star. *Height, 5½ inches*

158 **JERSEY GLASS AMBER-COLORED COMPOTE** **EARLY AMERICAN**

1/- Scalloped edge with whittled lozenges. Moulded stem. Whittled circular base. *Height, 7½ inches*

159 **SANDWICH GLASS EWER**

10/- **AMERICAN, FIRST HALF OF 19TH CENTURY**

A beautiful helmet-shaped vessel, with bulbous body whittled and enriched with fluted lozenges. Scrolled handle. *Height, 8 inches*

160 **SANDWICH GLASS COVERED COMPOTE**

1/- **AMERICAN, FIRST HALF OF 19TH CENTURY**

Gracefully moulded body and cover with "diamond cut" borders. Fan-shaped finial. *Height, 10 inches*

- 161 **JERSEY GLASS FRUIT BASKET** EARLY AMERICAN  
 Fan shape, with bold bull's-eye "tear drop" enrichments.  
*Height, 7 $\frac{1}{4}$  inches*
- 162 **TWO COVERED BISCUIT JARS OF JERSEY GLASS** EARLY AMERICAN  
 Cylindrical moulded bodies with dome tops, enriched by reeded knobbed finials. (2)  
*Height, 11 inches*
- 163 **AN INTERESTING LOT OF EARLY AMERICAN GLASS COMPOSED OF**  
 (a) **SANDWICH GLASS TWO-HANDLED SUGAR URN AND COVER**  
 Cup-shaped serpentine handles enriched with floral sprays. Gracefully domed top.  
*Height, 6 $\frac{3}{4}$  inches*  
 (b) **COVERED COMPOTE**  
 Graceful compressed bulbous body with knobbed cover. (2)  
*Height, 7 $\frac{1}{4}$  inches*
- 164 **TWO MOULDED SANDWICH GLASS COMPOTES AND COVERS** AMERICAN, FIRST HALF OF 19TH CENTURY  
 On columnar stems. Circular slanting bodies. Dome tops. Enriched with under-surface motifs of rose branches on a ground simulating silver lace. Knobbed stems. (2)  
*Height, 10 inches*
- 165 **SANDWICH GLASS COVERED COMPOTE** AMERICAN, FIRST HALF OF 19TH CENTURY  
 On baluster stem. Cup-shaped body engraved with motifs and animals of the chase, a farmhouse and forests, in the manner of the Bohemian glass. Ground. Cover dentilled, and crested by the kneeling figure of an Indian warrior.  
*Height, 11 $\frac{1}{2}$  inches*
- 166 **TWO SANDWICH CELERY VASES** AMERICAN, FIRST HALF OF 19TH CENTURY  
 Uncommon pair. Bulb shape, on a "star-cut" moulded base. Wavily fluted and whittled bodies with scalloped bull's-eye necks. (2)  
*Height, 7 $\frac{1}{2}$  inches*
- 167 **SANDWICH GLASS COVERED COMPOTE** AMERICAN, FIRST HALF OF 19TH CENTURY  
 Cone-shaped body and cover of moulded glass crested by the figure of a shepherd's dog.  
*Height, 11 inches*

- 168 **EMERALD-GREEN JERSEY GLASS ROYAL CROWN HURRICANE SHADE** EARLY AMERICAN  
On base of recent addition. *Height, 10 inches*

- 169 **TWO RARE OLD JERSEY GLASS DECANTERS** AMERICAN, FIRST HALF OF 19TH CENTURY  
Handsomely gadrooned bodies of tapering forms with cylindrical necks. (2) *Height, 11 inches*

- 170 **SANDWICH OPAL GLASS BUST OF GEORGE WASHINGTON** AMERICAN, FIRST QUARTER OF 19TH CENTURY  
Carefully modelled moulded bust portrait after the Houdon original. Inscribed Washington. Slightly chipped. *Height, 6 inches*

- 171 **A GARNITURE OF THREE SANDWICH GLASS GLOBULAR BOTTLES WITH TWO STOPPERS** AMERICAN, FIRST HALF OF 19TH CENTURY  
Bulbous bodies on gadrooned bases; gadrooned necks and finials. *Height, 11 inches*

- 172 **EARLY AMERICAN MIRRORED GLASS VASE**  
Bulbous shape. Time has produced a surprising iridescence.

- 173 **PAINTED WINDOW SHADE** AMERICAN, FIRST HALF OF 19TH CENTURY  
Decorated with scrolls in green and gold and landscape reserve at bottom, flanked by eagles.

- 174 **EARLY AMERICAN PAINTED TIN VESSEL** PENNSYLVANIA, FIRST HALF OF 19TH CENTURY  
Made into lamp and fitted with shade from the shops of Karl Freund.

- 175 **THE LOG CABIN SET** EARLY AMERICAN  
A very uncommon set of Jersey glass vessels representing the log cabin of the pioneer. They comprise a sugar bowl, a butter dish, a water jug, a cream pitcher and a celery glass, each designed as the four walls of the log cabin with windows. The sugar bowl and butter dish with cabin roofs as their covers and their chimneys as knobs. The handles of the jugs are composed of logs. The cover of the sugar bowl slightly chipped; the water jug cracked. (5)

176 STAFFORDSHIRE GROUP OF UNCLE TOM AND EVA

ENGLISH VICTORIAN

Uncle Tom in a long green coat and white breeches with a wreath of roses placed round his neck by little Eva. *Height, 10½ inches*

177 TWO PAINTED OPAL GLASS BEAKERS

LORRAINE, 18TH CENTURY

Pair of flower vases of milk-white translucent glass on ogee bases painted to simulate black and white marble. The bodies of the vases are decorated with bergeries of children. Under glaze in sepia tones. (2) *Height, 11¾ inches*

178 MARSEILLES FAIENCE BASKET

FRENCH, 18TH CENTURY

Fretted cylindrical body. Basket weave handles, furnished with floral ornamentation in relief. *Height, 12 inches*

179 AN INTERESTING COLLECTION OF BLACK AND WHITE BOHEMIAN PORCELAIN

LATE 18TH CENTURY

Comprising three small cream jugs with covers, two teapots (one slightly cracked), one cream jug without cover, one miniature cream jug with cover, one custard cup with handle, one sugar bowl. Each with printed views in black. Two with painted views in sepia on a brilliant white ground. A number of pieces are marked "Schlaggenwald". (9)

180 STAFFORDSHIRE FIGURINE OF UNCLE TOM AND EVA

ENGLISH VICTORIAN

Uncle Tom sweetly dressed in a rose-colored sailor suit, with little Eva in flowered frock. On the base is the legend: "Eva gaily laughing was hanging a wreath of roses around Tom's neck."

*Height, 7½ inches*

181 OVAL LAMP OF LACQUERED TOLE

DUTCH, EARLY 19TH CENTURY

With Hondekoeter subjects in oval reserves, and floral sprays on a cream ground. Fretted neck. Fitted with shade from the shops of Karl Freund. *Height, 17 inches*

182 TWO RARE OLD NEEDLEWORK SAMPLERS

ENGLISH, 18TH CENTURY

(a) Embroidered by Sarah Sell and dated 1747. In original frame.

*Length, 17 inches; width, 14 inches*

(b) "A Curious Piece of Antiquity". In original frame. (2)

*Length, 19 inches; width, 17 inches*

- 183 **EGLUMISE PAINTING ON GLASS** DUTCH, EARLY 19TH CENTURY  
 The British War Fleet in Flushing Harbour.  
 A delightful composition painted on glass of the British war fleet fully rigged. This picture conveys the impression of being enamelled. Dated August 2nd, 1809. *Height, 25 inches; length, 34 inches*
- 184 **TWO LACQUER PEWTER CHESTNUT URNS**  
 DUTCH, 18TH CENTURY  
 Bulbous bodies mounted with richly gilded shell scroll handles and finials. Floral designs of black and gold in the Chinese taste. (2)  
*Height, 13 inches*
- 185 (a) **LACQUERED PEWTER STAND WITH MIRRORED BOWL**  
 ENGLISH, LATE 18TH CENTURY  
 On three claw feet supports, holding a circular ring decorated with floral sprays on a dark brown ground. The mirrored bowl is tinted rose.  
*Height, 8½ inches*
- (b) **MINIATURE BRASS LANTERN**  
 Wired for electricity. (2)
- 186 **TWO SANDWICH GLASS WHALE-OIL LAMPS**  
 AMERICAN, FIRST HALF OF 19TH CENTURY  
 On calyx feet. Bull's-eye bulbous bodies. Fitted with shades from the shops of Karl Freund. (2)  
*Height, 8 inches*
- 187 **TWO DERBY CHELSEA PORCELAIN BOTTLES MADE INTO LAMPS**  
 ENGLISH, 18TH CENTURY  
 Compressed bulbous bodies with attenuated necks. Of graceful proportion, invested with orange-colored floral groups in reserves on a relieved milk-white ground. Fitted with shades from the shops of Karl Freund. (2)  
*Height, 26 inches*
- 188 **TWO BLACK AND GOLD TOLE BEAKERS MADE INTO LAMPS**  
 DUTCH, EARLY 19TH CENTURY  
 Decorated with flowers and leaves in the Chinese taste in gold with heightenings of crimson. Fitted with shades from the shops of Karl Freund. (2)
- 189 **GOTHIC CARVED BOXWOOD DRINKING CUP MADE INTO LAMP**  
 WELSH, 15TH CENTURY  
 Cylindrical in form and enriched with an all-over pattern of stiff leaves. Traced in relief.

190 CHINESE PORCELAIN FIGURINE MOUNTED AS LAMP

YUNG-CHENG

Chinese statuette of Lao-Tze seated on a dais enamelled with a blue-grey glaze. Wired for electricity and fitted with a shade from the shops of Karl Freund.

*Height, 18 inches*

191 CHINESE VASE MOUNTED AS LAMP

YUNG-CHENG

Slender potiche shape. Decoration: a young official riding a piebald horse. He has won not only the commendation of the Throne, but the love of the people. The former is shown by the scroll wrapped in imperial-yellow silk and the latter by the Wan-min-san, "the Umbrella of Ten Thousand Names", an offering from a grateful people to an outgoing official. On its original stand. From the Hippisley Collection. Fitted with shade from the shops of Karl Freund.

*Height, 22 inches*

192 FAIENCE TABLE LANTERN

PERSIAN, 18TH CENTURY

In the shape of a mihrab invested with a lustrous brown glaze and enriched with floral motifs in colors. Wired for electricity and lined with pergamine.

*Height, 10 1/4 inches*

193 SPANISH FAIENCE VASE MADE INTO LAMP

Bulbous shape and covered with a splash glaze of upstanding green and crimson leaf patterns.

*Height, 23 inches*

194 TWO APPLIQUES OF GOLD LACQUERED TOLE

Half-urn shape and decorated with Directoire subjects in grisaille on a gold ground. Made into two light brackets and fitted with shades from the shops of Karl Freund. (2)

195 TWO SMALL QUEEN ANNE LEAD URNS MADE INTO LAMPS

ENGLISH, EARLY 18TH CENTURY

Apparently English leadmaker's models for the large two-handled urns one sees at Hampton Court. Graceful vessels enriched with classical ornaments in relief and gilded on a ground painted green and gold. Fitted with shades from the shops of Karl Freund. (2)

*Height, 15 1/2 inches*

196 TWO CHINESE CRYSTAL GOLDFISH BOWLS

Moulded gourd-shaped bodies. Slender necks. (2)

*Height, 11 1/2 inches*



197 **TWO CIRCULAR STOOLS COVERED WITH FRENCH DIRECTOIRE NEEDLEWORK**

Needlework of floral design in soft colors on a dark sepia ground. The stools of recent make are on tapering, turned fluted supports. (2)

*Height, 18 inches; diameter, 16 inches*

198 **INLAID SHERATON MAHOGANY SOFA TABLE**

ENGLISH, 18TH CENTURY

On two fluted supports connected by scalloped understretcher. The front panel is fitted with two small drawers, and on the left is one smaller for inkpots; all with brass knobs; the reverse bears two dummy drawers. The fluted top is inlaid with narrow band of satinwood, and at each end are drop leaves.

*Height, 27½ inches; length, 32½ inches; depth, 19 inches*

*Length, extended, 58½ inches*

199 **CARVED AND PAINTED LOUIS SEIZE CARTEL**

FRENCH, 18TH CENTURY

Made into hall mirror. Oblong festooned frame with cresting of a panier fleuri, painted old rose.

200 **WROUGHT-IRON TABLE**

In the seventeenth century taste, with painted leather top.

*Height, 18 inches; length, 16 inches; width, 12¼ inches*

201 **CARVED ADAM MAHOGANY LOVE SEAT**

ENGLISH, 18TH CENTURY

On delicate, square, tapering supports; the oval back is crested by an oblong panel with scroll and leaf carving; leaf-carved arms on square tapering shaped arm rests. *Height, 34 inches; length, 42 inches*

202 **COLONIAL CHILD'S ROCKER** AMERICAN, EARLY 18TH CENTURY

Very curious oak wing chair in the style of George I, with sloping arms and gracefully shaped back cut with a heart as handle. Cushion seat.

203 TWO "EMPIRE" MAHOGANY SIDECHAIRS

AMERICAN, FIRST HALF OF 19TH CENTURY

Shield backs in Gothic taste, incurved with vase-shaped splats; serpentine fronts, cabriole supports. (2)

204 TWO CHIPPENDALE MAHOGANY SLAT-BACK SIDE CHAIRS

AMERICAN, LATE 18TH CENTURY

Shield-shaped backs with moulded rails; three fretted and arched splats; fretted top rail. Rising from leaf-carved bulbs and cresting a handsome centre splat of Apollo's Lyre. (2)

205 TWO COLONIAL MAHOGANY SIDECHAIRS

AMERICAN, FIRST HALF OF 19TH CENTURY

In the late Sheraton taste, open backs carved with fasces. Cabriole supports carved with acanthus. (2)

206 COLONIAL CHERRYWOOD CHILD'S ROCKER

AMERICAN, LATE 18TH CENTURY

Small chair in the Sheraton taste composed of baluster supports. Barrelled and outcurved side rails, twisted baluster head and foot rails. Splat back, rush seat.

207 TWO MAHOGANY SIDE CHAIRS

AMERICAN, FIRST HALF OF 19TH CENTURY

Backs in the Gothic style, cabriole supports. Finely figured mahogany. (2)

208 COLONIAL DUNCAN PHYFE TABLE

AMERICAN, LATE 18TH CENTURY

On finely gadrooned turned tapering supports. Quatrefoil shaped top; one long drawer furnished with original engraved pinchbeck handle.

*Height, 27 inches; top, extended, 45 inches; width, 38 inches*

209 COLONIAL MAHOGANY PIER TABLE AMERICAN, 19TH CENTURY

On boldly scrolled front supports with acanthus-carved shoes; gadrooned top with moulded cornice and mirrored top.

*Height, 38½ inches; size of top, 44 x 21 inches*



COLONIAL MAHOGANY  
DROP-LEAF TABLE  
[NUMBER 220]



TWO DUNCAN PHYFE  
MAHOGANY SIDE CHAIRS  
[NUMBER 210]

210 TWO DUNCAN PHYFE MAHOGANY SIDE CHAIRS

AMERICAN, EARLY 19TH CENTURY

Very fine pair on carved supports, fluted front rails, rosette-carved dies, shaped and rolled backs with arched baluster top rail. Finely carved moulded angular support. (2)

[SEE ILLUSTRATION]

211 COLONIAL MAHOGANY SOFA

AMERICAN, ABOUT 1820

Lyre shape, with uncommon moulded apron and fretted voluted supports. Shaped rolled back. Finely figured mahogany.

*Length, 7 feet 4 inches*

212 COLONIAL MAHOGANY SIDEBOARD

AMERICAN, 1825

Composed of two pedestals with broken rounded front serving as doors and flanked by fluted columns with handsomely carved Ionic capitals. The centre with two doors enriched with diamonds in relief. Above, one long drawer and one short drawer with rounded fronts. A pier glass with finely carved free columns is placed on the top. Four claw feet supports, carved with trellised rat-tails at the knees. Finely figured mahogany. Opal glass handles.

*Length, 6 feet*

- 410 - 213 **PAINTED SCRUTOIRE HIGHBOY** PENNSYLVANIAN, 18TH CENTURY  
In two parts. The lower, on bracket feet, is fitted with two long drawers and a desk, which is fitted with two long and four small drawers and six compartments with arched tops. The centre is composed of a small closet, with drawers concealed by stiles. The upper part is fitted with two large and two small drawers, all with their original drop handles, the repoussé plates of which bear the American Eagle and inscription, "E PLURIBUS UNUM". The piece is headed by a moulded cornice. The whole is painted to simulate maple.

*Height, 67 inches; length, 43 inches; depth, 21 inches*

- 40 - 214 **EARLY AMERICAN BRIDAL CHEST** PENNSYLVANIAN, 1810  
Oblong box painted with marbled fields of mottled grey on a terra cotta ground and inscribed "Elizabeth Werfel, 1810". Moulded cornice. *Height, 19 inches; length, 50 inches; depth, 21½ inches*

- 60 - 215 **COLONIAL MAHOGANY SEWING TABLE**  
On quadruped bracket supports carved with acanthus terminating in lion-claw bronze shoe. Fitted with two real and two false drawers. Drop-leaf top. Enriched with bands of tulipwood. Ivory escutcheons. Fluted stiles; knob-shaped pendants.

*Height, 29 inches; top, extended, 36 x 18 inches*

- 25 - 216 **COLONIAL MAHOGANY CARD TABLE**  
AMERICAN, FIRST HALF OF 19TH CENTURY  
On boldly shaped lyre support with moulded platform base, moulded apron, double top. Richly figured mahogany.

*Height, 4½ feet; top, extended, 3 feet square*

- 200 - 217 **COLONIAL PEMBROKE TABLE**  
On quadruped pedestal support boldly fluted and terminating in lion-claw bronze shoe. Fluted top with two short drop-leaves and one drawer.

*Height, 28 inches; top, extended, 54½ x 42 inches*

## 218 COLONIAL BOOKCASE AND SECRETAIRE

AMERICAN, 18TH CENTURY

An important architectural bookcase, designed in two parts. The upper composed of three glazed compartments of which the centre appears recessed; the mullioned doors are sectioned by angular beaded moldings in geometrical patterns. Beaded bookshelves. The lower part is composed of two cabinets, each with two drawers and one door, and the centre with two long drawers and a cylindrical desk flap recalling the tambour slide of French design, uncovering a series of compartments and drawers. The entire lower part is handsomely veneered with reserves of curly maple, stained to simulate kingwood and spandrels of curly maple richly satined. The stiles are painted with classical designs. Original acorn escutcheon drop handles.

*Height, 6 feet 10 inches; length, 7 feet 6 inches; depth, 2 feet*

## 219 SET OF DUNCAN PHYFE BREAKFAST ROOM CHAIRS

AMERICAN, 18TH CENTURY

Four side chairs and two armchairs. Rectangular backs with panelled top rail enriched with satinwood. Lyre-shaped and acanthus-carved, fretted splat. Gently bowed front. Tapering supports. The armchairs with gracefully fluted arm rests, and panelled columnar arms of unusual design. Slip seats. (6)

## 220 COLONIAL MAHOGANY DROP-LEAF TABLE AMERICAN, 1830

An exceedingly uncommon low occasional table inspired by Duncan Phyfe, on a compressed vase-shaped baluster, standing on a moulded platform with incurved supports. The long drop-leaves are handsomely carved with leaves and ropes and the fall-front with a rounded member faced with circular moulded rosettes.

*Height, 30 inches; top, extended, 34 inches square*

[SEE ILLUSTRATION, PAGE 37]

## 221 COLONIAL DROP-LEAF TABLE AMERICAN, LATE 18TH CENTURY

On barrelled fluted turned supports. Top quatrefoil-shape with two short drop-leaves and one drawer.



COLONIAL QUEEN ANNE BREAD TABLE

[NUMBER 222]

222 COLONIAL QUEEN ANNE BREAD TABLE

AMERICAN, EARLY 18TH CENTURY

On Spanish foot cabriole supports. The front with one long and one short drawer. Original top. This type of table, commonly called Dutch table in Pennsylvania, has become exceedingly scarce.

*Height, 29 $\frac{1}{8}$  inches; length, 53 inches; width, 28 $\frac{1}{4}$  inches*

[SEE ILLUSTRATION]

223 TWO COLONIAL "VIRGINIA" TABLES

AMERICAN, EARLY 19TH CENTURY

On gadrooned turned supports, moulded dies, carved with acanthus; moulded aprons. Each bears a drop-leaf. When joined they form a dining table. (2)

*Height, 29 inches; top, extended, 7 feet 1 inch x 44 inches*

224 DUNCAN PHYFE FOLDING TABLE

AMERICAN, EARLY 19TH CENTURY

Characteristic and exceedingly interesting example on fluted bracket supports with vase-shaped baluster; vase-shaped flat stretcher with centre rosette inlaid with lines of holly. Graceful lyre-shaped brackets support the top, folding to a width of 5 $\frac{1}{2}$  inches and faced at both ends by rosetted discs.

*Height, 30 inches; size of top, opened, 52 x 32 inches*

- 225 **COLONIAL WOOD MANTELPIECE** AMERICAN, 18TH CENTURY  
Harmoniously moulded facing, surmounted by an architrave of broad  
panelled pilasters with moulded and fluted ogee cornice. Painted  
white. *Extension height, 42 inches; extension width,  
48 inches; opening in hearth, 36 inches*

- 226 **COLONIAL WROUGHT-IRON RAIL** PENNSYLVANIA, EARLY 19TH CENTURY  
An uncommon document of American iron workers' art. Composed  
of four pseudo-Gothic arches tied by strapping bands. *Size, 38 x 26 inches*

- 227 **PAINTED CHILD'S CRIB** AMERICAN, LATE 19TH CENTURY  
A delightfully decorated high post child's bed. The posts simulating  
bamboo. Between the posts are panels painted with floral volutes  
in sepia on a mustard-yellow ground. *Length, 6 feet 3 inches*

- 228 **RUSTIC BED**  
Arched head board and angular foot board with applied fanlight  
mouldings. Painted green and orange. *Length, 6 feet 3 inches; width, 4 feet*

- 229 **COLONIAL MAHOGANY HIGH BOOKCASE** AMERICAN, ABOUT 1825  
Important object made in two parts, the upper a glazed cupboard with  
two doors furnished with mullions in the Gothic taste. The cornice  
rests on two free standing columns with Ionic capitals placed on  
angular bases, panelled with Gothic arches in recess; the columns  
moving with hinges. Interior with three moulded shelves. The lower  
part is a secretary with hinged fall-front uncovering a cabinet with  
drawers and arched pigeonholes, and resting on a cabinet with two  
doors flanked by columns with acanthus-carved Ionic capitals. Re-  
cess panelled sides. *Height, 7 feet 9 inches; width, 44 inches; depth, 22 inches*

- 230 **VICTORIAN NEEDLEWORK CARPET** ENGLISH, FIRST HALF OF 19TH CENTURY  
Composed of brilliantly colored floral reserve on light and dark  
grounds, with formal borders on a black ground. *Size, 6 feet 7 inches x 8 feet 8 inches*

231 **NEEDLEWORK RUG OF THE REGENCY PERIOD**

ENGLISH, FIRST QUARTER OF 19TH CENTURY

200- A delightfully colored gros-point floor covering with borders of brilliant clair-de-lune of formal bands and a centre of Persian arabesques on a cream-colored ground.

232 **VICTORIAN NEEDLEWORK CARPET**

ENGLISH, FIRST HALF OF 19TH CENTURY

250- Occupied by bold floral patterns in white reserves and on a black background. Needlework carpets of this type started to become fashionable in the days of Beau Brummel and the Brighton Pavilion.

*Size, 10 feet x 8 feet 4 inches*

233 **SMALL NEEDLEWORK BEDROOM CARPET**

ENGLISH, EARLY 19TH CENTURY

62 1/2- Rectangular panel handsomely worked with a group of naturalistically colored flowers. Amber-colored ground. *Size, 29 1/2 x 27 1/2 inches*

234 **GIANT GAZING GLOBE**

ENGLISH, 18TH CENTURY

100- Original large mirrored globe with pinchbeck ring handle.

*Diameter, 18 inches*

235 **TWO GEORGIAN BRONZE AND WATERFORD CRYSTAL GIRANDOLES**

ENGLISH, 18TH CENTURY

95- Exceptionally fine pair. The supports represented by statuettes of Apollo and Venus, probably by Nollekens, modelled in a spirited way. Warm brown patine with traces of original gilding on cuivre doré circular bases with protruding griffon head enrichments, festoons and low aquiline reliefs, bronze steps, two arm lights with cuivre doré scrolled arms and fretted candle cups and drops of amber and white glass. Handsome centre stems of a calyx with columnar emanation and furnished with finely whittled finials. (2) *Height, 30 inches*

236 **TWO WATERFORD CRYSTAL GLASS GIRANDOLES**

ENGLISH, 18TH CENTURY

495- Important pair on original cuivre doré bases and with green Bristol glass, tapering socles, richly heightened with gold, supporting a composition of four supporting arms, centering upon a baluster stand crowned by an urn-shaped finial. Profusion of crystal glass pendants. (2) *Height, 33 inches*



- 237 **FOUR "EMPIRE" SIDE CHAIRS** ENGLISH, EARLY 19TH CENTURY  
Four black and gold side chairs. Designed in neo-classicist taste on angular outcurved spade supports, beaded and panelled rails, serpentine backs crested by shaped rails enriched with meanders in relief and painted in gold tracery with antefix. Covered with jade-green flowered brocade. (4)

*To be sold in pairs.*

- 238 **TWO "EMPIRE" FOOTSTOOLS** ENGLISH, EARLY 19TH CENTURY  
On handsome lion-claw supports. Panelled aprons. Painted black and gold. Covered with emerald-green flowered brocade. (2)

- 239 **TWO VERDURE TAPESTRY CUSHIONS** FLEMISH, 17TH CENTURY  
Oblong in form, floral patterns in colors on a blue-green ground. (2)

- 240 **EARLY GEORGIAN MAHOGANY LIBRARY TABLE**

On carved claw and ball cabrioles. The apron fitted with two drawers with engraved brass escutcheon handles.

*Height, 29½ inches; length, 59½ inches; width, 35½ inches*

- 241 **SMALL VASE-SHAPED CHANDELIER** FRENCH, 18TH CENTURY  
Bowl of pendants in square cut rims. Scroll arm with cabochon termination.

- 242 **TWO SHERATON OCCASIONAL TABLES**

With decorated glass tops on gracefully tapering supports with converging stretcher. (2)

*Height, 22 inches; length, 14 inches; width, 11 inches*

*To be sold singly.*

- 243 **MAHOGANY BOOKCASE** ENGLISH, 18TH CENTURY  
Of puritanical simplicity, suggesting the Colonial spirit. The lower half fitted with two drawers, the upper part with glazed doors mullioned with meanders. The cornice with ornaments in the Greek taste.

*Height, 6 feet 11 inches; width, 34 inches*

- 244 **SHERATON MAHOGANY SIDE TABLE** ENGLISH, 18TH CENTURY  
On four square tapering legs terminating in club feet; the front is fitted with one long and two small drawers with their original brass drop handles; plain returns and plain moulded top.

*Height, 30 inches; length, 30 inches; depth, 17 inches*

245 **PAINTED LOUIS QUINZE CANVAS OVERDOOR**

FRENCH, 18TH CENTURY

Decorated with an imaginative design of Chinese figures, in soft distempers on a cream ground.

*Length, 5 feet 6 inches; width, 40 inches*

246 **TWO CARVED WOOD CONSOLE TABLES**

In the Georgian taste. On lion's-head pied-de-biche supports. Mottled semi-oval top. (2) *Length, 39 inches; width, 14 inches*

247 **EARLY EMPIRE MAHOGANY AND BURLWOOD GUERIDON**

FRENCH, PREVIOUS TO 1810

An uncommon trestle table of distinguished classicist design on two upright stiles furnished in the centre with moulded circles, which are enriched on both sides with profile heads of deities in low relief and surrounded by a quatrefoil enriched border. Above and below are bronze mounts of rosetted acanthus scrolls acting as brackets. The aprons are furnished with antefix mounts. The top bears a centre panel of burlwood displaying the most romantic outlines of wood figure in bands. One seems to conceive fantastic landscapes, arches, formal gardens and trees against a cloud-mottled sky.

*Height, 28 inches; length, 24 inches; width, 17 inches*

248 **FOUR-FOLD PICTORIAL BLACK AND GOLD LACQUER SCREEN**

"DUTCH" CHINESE, 18TH CENTURY

Covered with garden pavilions of brilliant gold, peopled with finely drawn figures lacquered in tones of silver heightened by hues of brilliant vermilion, framed by a formal border of colored and silver flowers and interlacings of scrolls, butterflies and other winged creatures.

*Height of each panel, 79 inches; width, 22 inches*

249 **BLACK AND GOLD LACQUER CHEST ON STAND**

CHINESE, 18TH CENTURY

The lower part is on slightly cabrioled legs with ball and claw feet, and carved at the knees with lion-mask heads; the frieze and sides are reticulated in conventional Chinese style. The upper part is composed of a cabinet enclosed by two doors, richly decorated on the exterior and interior with Chinese landscape scenes; the interior of the cabinet is beautifully laid out in the style of a Chinese pagoda with balconies surrounded by gilded bamboo galleries; the back and sides are finely lacquered in black and gold and represent garden scenes.

*Height, 65 inches; width, 35½ inches; depth, 25 inches*

- ✓ 250 **TWO WALNUT SGABELLO CHAIRS** TUSCANY, 16TH CENTURY  
On vase-shaped trestles; moulded seats, urn-shaped backs, enriched with stemmæ of hollywood marquetry. (2)

- ✓ 251 **TWO "VENETIAN" CARVED WOOD OCCASIONAL TABLES**  
With eglomisé tops. (2) *Height, 26 inches; top, 23 x 15 inches*

- ✓ 251A **TWO SMALL VENETIAN CARVED WOOD TABLES**  
With mirror tops. (2) *Height, 26½ inches; top, 25 x 17 inches*

- ✓ 252 **TWO CIRCULAR OCCASIONAL TABLES**  
Painted olive-green and fitted with tole trays painted with winter scenes in the Dutch taste of the 17th century. (2)  
*Diameter of top, 14½ inches*



TWO BLUE AND WHITE POTICHES  
CHINESE, KANG-HSI

[NUMBER 253]

- ✓ 253 **TWO CHINESE BLUE AND WHITE POTICHES** KANG-HSI  
Tapering long bodies, covered with a multitude of pagodas, figures and floral arabesques. (2) *Height, 22½ inches*

[SEE ILLUSTRATION]



[NUMBER 254]

- 130- 254 **TWO CHINESE TALL BLUE AND WHITE POTICHES** KANG-HSI  
Bulbous shape; with cylindrical necks covered with a wealth of floral arabesques and reserves. Necks repaired. (2) *Height, 24½ inches*

[SEE ILLUSTRATION]



[NUMBER 255]

- 75- 255 **TWO CHINESE FAMILLE-VERTE PLAQUES** KANG-HSI  
The centre formed by a bridge with two lovers and a pavilion; with open door to the left. Delightful borders of floral sprays rising from fragmentary fences. In brilliant relief enamels. (2)

*Width, 11½ inches*

[SEE ILLUSTRATION]

256 **TWELVE CHINESE FAMILLE-VERTE PLATES** **KANG-HSI**

10 - An exceptionally interesting dessert set; decorated with the flower-pots, domestic emblems and motifs, which were widely copied by the master cabinet-makers of eighteenth century France. Two of the plates are decorated with landscapes and sea-fowl. (12)

*Width, 8½ inches*

257 **FIVE CHINESE FAMILLE-ROSE PLATES** **KANG-HSI**

70 - Occupied by floral reserve with geometrical borders in colors. One cracked. (5)

*Width, 9 inches*

258 **TWO LOWESTOFT BOWLS** **"FRENCH" CHINESE, KANG-HSI**

30 - Enamelled with flowers of the rose pattern in the Persian taste. (2)

*Diameter, 8 inches*

259 **TWO LOWESTOFT PORCELAIN BASKETS AND TRAYS**

**"ENGLISH" CHINESE, 18TH CENTURY**

45 - Oval shape. The bodies with fretted Chinese meanders. Oval trays. The interior borders enriched with broad bands of rouge d'or heightened with gold. (2)

260 **ORIENTAL LOWESTOFT DINNER SERVICE**

**"FRENCH" CHINESE, 18TH CENTURY**

2 35 - Important service of rouge d'or and gold designed with a great variety of flower groups, emblems and trellised borders. The urn-shaped vessels are crested by gilded knobs and acorns and bear rope twisted handles. Important service of unusually subtle coloring, composed of soup tureen, three vegetable dishes and covers, eight platters of varying sizes, one fish strainer, one hot water plate, nine small circular sweetmeat dishes, seven dessert plates, ten dinner plates, and seven deep dinner plates. A small number of pieces slightly chipped. (47)



TWO MOTTLED GLAZE JARS  
CHINESE, SUNG

[NUMBER 261]

261 TWO MOTTLED GLAZE CHINESE COVERED JARS SUNG

Very rare and imaginatively enamelled pots; colored in rainbow tints. On their original carved teakwood stands, with fretted teakwood covers. (2) *Height, 8 inches*

[SEE ILLUSTRATION]

262 SET OF SIX EIGHTEENTH CENTURY COLORED VIEWS OF TARTARY

A delightful group of Chinoiserie pictures printed in colors, each depicting an Imperial pavilion in the mountains of Tartary. The scenes are filled with the most romantic prospect of Imperial gardens with pagodas, lakes, rivers, junks, pleasure craft and a multitude of figures and other details. With delightful and naïvely enthusiastic inscriptions. (6) *Size, 12 inches square*

263 TWO CHINESE BLUE GLAZE VASES ON ORMOLU MOUNTS

YUNG-CHENG

Gourd shape, with cylindrical necks; invested with a mottled turquoise-blue glaze and presented on cuivre doré Louis Seize mounts composed of a meandered base with acanthus enrichments and guilloché-enriched rim. (2) *Height, 17½ inches*

- 264 **TWO CHINESE GREY GLAZE PORCELAIN VASES ON CUIVRE DORE MOUNTS** CHIEN-LUNG  
 Bottles with bulbous bodies and slender necks, invested with a mottled grey glaze and set in handsome cuivre doré mounts, composed of circular finely reeded base guards and angular scroll handles rising from masks and reaching a circular ring at the top. (2)  
*Height, 17 inches*
- 265 **TWO EMBROIDERED BIRD PICTURES** ENGLISH, 18TH CENTURY  
 Composed of birds, with rose, black, white and gold colored plumage, perched upon foliated branches. Frames in the original gilded moulding. (2)  
*Size, 18 x 14 $\frac{3}{4}$  inches*
- 266 **CAPO DI MONTE PORCELAIN GROUP** ITALIAN, ABOUT 1775  
 Shepherd and shepherdess, the maiden seated in a flowered frock, the shepherd holding his emerald-green hat and attempting to capture a butterfly. Brilliant cream-colored glaze. *Height, 7 inches*
- 267 **TWO ALLEGORICAL PORCELAIN STATUETTES** VIENNA, ABOUT 1790  
 Flora and Pomona. Upstanding figurines with their emblems enamelled in brilliant white with flesh tones and heightenings of gold. (2)  
*Height, 10 inches*
- 268 **TWO EMBROIDERED AND NEEDLE PAINTED PICTURES** EARLY 19TH CENTURY  
 A pair of needlework pictures of children; one a young maiden holding a poodle dog, the other a lad posing to the onlooker. Costumes in the classic taste. Landscape background. Faces and hands drawn and painted. (2)  
*Size, 13 $\frac{1}{2}$  x 15 $\frac{1}{2}$  inches*
- 269 **DOWN-COVERED SLIPPER CHAIR**  
 Covered with eighteenth century Louis Quinze embroidered cream-colored satin (an old court jacket).
- 270 **VERY RARE CHINESE BLANC-DE-CHINE TALL VASE** CHIEN-LUNG  
 Gourd-shaped body, with cylindrical outcurved neck; covered with beautifully incised underglaze decoration of floral arabesques, and medallions in milk-white. Neck slightly chipped.  
*Height, 27 $\frac{1}{2}$  inches*

- 40- 271 **TWO CHINESE BLANC-DE-CHINE HORSEMEN** CHIEN-LUNG  
Uncommon statuettes of horsemen; clad in Queen Anne costumes,  
with Chinese hats on their European wigs. Brilliant white glaze.  
(2) *Height, 10½ inches*

- 65- 272 **TWO CHINESE FAMILLE-ROSE VASES** CHIEN-LUNG  
Four-sided slender and chamfered bodies. Tapering outcurved  
necks invested with floral sprays in colors, and with black arabesques  
on rose-colored reserves. (2) *Height, 12 inches*

- 30- 273 **LACQUER WASTE PAPER BASKET IN THE STYLE OF THE  
EIGHTEENTH CENTURY**  
Painted with Chinoiserie landscapes in gold on an amber-colored  
ground. Set into a gilded wire cage of interlaced arches, with  
bronze finials and bronze handles.  
*Height, 13 inches; length, 20½ inches*

- 45- 274 **FLOWER PAINTING ON MARBLE** ENGLISH, EARLY 19TH CENTURY  
Executed for the Worcester porcelain factory. Handsome flower  
urn, painted blue and gold and filled with a lavish wealth of garden  
flowers with a butterfly at the very top. On a black ground. In  
gilded and carved moulding. *Height, 19¾ inches; width, 16 inches*

- 90- 275 **PAIR OF CHINESE FAMILLE-ROSE TRANSLUCENT PORCE-  
LAIN LANTERNS AND STANDS**  
Hexagonal body, pierced and gilt with diaper panels and small figure  
reserves fitted for electric lamp. (2) *Height, 20 inches*

- 35- 276 **TWO CHINESE FAMILLE-VERTE FLAT BOWLS** KANG-HSI  
With scalloped edges; invested with bold floral sprays in brilliant  
enamel, green predominating; centered around a circular reserve.  
(2) *Diameter, 8 inches*

- 20- 277 **TWO CHINESE FAMILLE-VERTE FLAT BOWLS** KANG-HSI  
Similar to the preceding. (2)





TALL FAMILLE-VERTE  
AND POWDER-BLUE VASE  
CHINESE, KANG-HSI  
[NUMBER 278]

278 CHINESE TALL FAMILLE-VERTE AND POWDER-BLUE VASE

KANG-HSI

25- Bulbous form. The body brilliantly enamelled with a continuous composition of Chinese gardens and figures. The neck and base invested with a powder-blue glaze; covered with gold arabesques in tracery. Rouge d'or fretted handles. *Height, 29½ inches*

[SEE ILLUSTRATION]



TWO LOWESTOFT (FAMILLE-VERTE) URNS  
"FRENCH" CHINESE, 18TH CENTURY

[NUMBER 279]

279 TWO LOWESTOFT (FAMILLE-VERTE) URNS

"FRENCH" CHINESE, 18TH CENTURY

270 - Urn-shaped bodies in the taste of Louis Seize, with reserves of Chinese domestic life. The figures delightfully drawn under unmistakable European influence. The scene of the two Court ladies and the infant playing with a cat is particularly ingratiating. The colors are laid in peculiarly high relief and chosen from the range of the rainbow with rouge d'or and gold heightenings of the strongest values. The bodies are enamelled with floral and butterfly patterns on a densely covered ground of green leaves and rose-colored arabesques with circular reserves of Chinese landscapes traced in sanguine on a white ground. Handsome ram's-head crested human masks with long flowing beards richly gilded, from which rise scrolled handles (in the Renaissance taste) heightened with orange and gold on white. With tin linings. Neck of one urn carefully repaired. (2)

*Height, 15½ inches*

[SEE ILLUSTRATION]

280 TWO LOWESTOFT (FAMILLE-ROSE) URNS

"ENGLISH" CHINESE, 18TH CENTURY

7✓ Handsome bulbous bodies covered with all-over patterns of detached floral sprays, butterflies and other creatures of the air, with bands of marguerites on a gold ground and reserves in ovals and broken squares of Chinese Gardens in the Mandarin pattern, marbled plinths. Gilded scrolled handles and domed top. One handle and one top repaired. (2)

*Height, 15½ inches*

281 MIRROR FLOWER BOWL

On a tripod stand of three brilliantly lacquered copper dolphins.

✓ *Height, 15¼ inches; diameter of bowl, 15 inches; of base, 14 inches*

282 TWO CHINESE LOWESTOFT (FAMILLE-ROSE) FLOWER POTS

CHIEN-LUNG

✓ Bodies of cup-shaped octagonal form on outcurved fretted bases; shaped rims. Invested with a grey-blue glaze and decorated with groups of European flowers in rose, orange and green. (2)

*Height, 9½ inches*



LOWESTOFT COVERED TUREEN  
FROM A 73-PIECE DINNER SERVICE  
"ENGLISH" CHINESE, 18TH CENTURY  
[NUMBER 283]

## 283 LOWESTOFT (FAMILLE-VERTE) DINNER SERVICE

"ENGLISH" CHINESE, 18TH CENTURY

600- Superb set, each piece enriched with reserves of scenes from the domestic life of China. Finely painted and heightened with gold on a white ground, borders in European taste. The large covered tureen bears handles and finials of rouge d'or. The service consists of:—

27 platters of various sizes

1 tureen and cover

9 soup plates

36 dinner plates. (73)

[SEE ILLUSTRATION]



TWO LOWESTOFT FOO DOGS  
"FRENCH" CHINESE, 18TH CENTURY

[NUMBER 284]

25- 284 TWO LOWESTOFT FOO DOGS "FRENCH" CHINESE, 18TH CENTURY

A very interesting pair of grotesque figurines; showing European influence. Brilliant blue-white bodies, heightened with rouge d'or and crimson. One slightly fire-cracked. (2)

From the Lionel Phillips Collection.

*Height, 10 inches*

[SEE ILLUSTRATION]

65- 285 TWO EGLMISE PICTURES SPANISH, 18TH CENTURY

Pair of painted pictures on glass with gallant "bergeries" in softly colored pigments. Frames enriched with small panels of mirror. (As is) (2)

*Height, 10 inches; length, 12¼ inches*

45- 286 GEORGIAN MAHOGANY BIRDCAGE ENGLISH, 18TH CENTURY

Designed as a garden pavilion with baluster supports. Dome top, engraved doors of Bohemian glass

*Height, 20¾ inches*

287 TWO VIEUX SAXE COVERED FLOWER URNS

MEISSEN, LATE 18TH CENTURY

95- Bulbous bodies invested with a brilliant white glaze and painted with naturalistically colored flowers and trellised bands of floral reserves in the Sèvres taste; scrolled handles, circular moulded cover with countersunk columnar finial. Heightenings of gold. (2)

*Height, 11 inches*

288 SEVRES PORCELAIN DINNER SERVICE

FRENCH, 1820

75- Each piece decorated in the Louis Seize taste, with groups of roses in centre reserves and climbing floral garlands. Bands of bleu-de-roi. The set is composed of ten platters of varying sizes and a covered tureen. Sèvres mark of the period of Charles X, and the initials "L. C." (11)

289 HEPPLEWHITE DINING ROOM SET OF EIGHT CHAIRS

ENGLISH, 18TH CENTURY

300- Shield backs with gracefully curved rails and lyre-shaped splats, covered with mahogany of exceptionally fine figure. Deep slip seats. Six side chairs and two armchairs. (8)

290 TWO EMBROIDERED MUSLIN CUSHION TOPS

FRENCH, 18TH CENTURY

20- Worked with bands of floral sprays in white linen embroidery with lace centres and detached eyelet fleurettes, lace borders. One with bands of orchid, the other of ultramarine blue. (2)

*Size, 29 inches square*

291 TWO-FOLD MAHOGANY DINING ROOM SCREEN

ENGLISH, 18TH CENTURY

75- Each fold composed of two panels painted in Vernis Martin with rose bushes, fruit festoons and scrolls in colors on a gold ground, the backs with scrolled lily branches on figured mahogany.

*Height, 5 feet 9 inches; width of each panel, 28½ inches*

292 JACOBEOAN OAK JOINT STOOL

ENGLISH, 17TH CENTURY

27½ On barrelled moulded balusters; moulded apron and top.

*Height, 21 inches; length, 17 inches; width, 11 inches*

293 JACOBEOAN OAK GATELEG TABLE

ENGLISH, 17TH CENTURY

75- On eight vase-shaped balusters. Moulded apron, a drawer at one end.

*Height, 27½ inches; top, extended, 54 x 46 inches*

- 294 **JACOBEOAN OAK SIDE TABLE** ENGLISH, 17TH CENTURY  
On very uncommon vase-shaped and turned baluster supports. Front fitted with drawer. Moulded top.

*Height, 27 inches; top, 23 x 52½ inches*

295 **OAK LIBRARY TABLE OF THE STUART PERIOD**

ENGLISH, LATE 17TH CENTURY

An uncommon trestle table on two bulbous cabriole supports held by moulded scroll brackets of sturdy proportions which rest on the ground with moulded horseshoe feet. The top composed of three beams is mitred and inlaid with a band of richly figured burl walnut; ogee moulding. The supports of this table seem the forerunners of Sheraton's bracket underframing, or Duncan Phyfe's.

*Height, 29 inches; length, 72 inches; depth, 32 inches*

296 **TWO QUEEN ANNE COPPER AND BRONZE HIGH CANDLE-STICKS** ENGLISH, EARLY 18TH CENTURY

Uncommon pair, cylindrical in shape on moulded calyx bases; candle sliding device with scrolled ring lever. (2)

*Height, 17½ inches*

297 **GOLD-EMBROIDERED TAPESTRY** CHINESE, 17TH CENTURY

A composition of four figures magnificently drawn with an expression of intense humor, embroidered in gold and colors against the woven background of blue.

Formerly the property of Lady Sackville.

*Height, 6 feet 8 inches; length, 4 feet 1 inch*

298 **CHINESE GOLD-EMBROIDERED TAPESTRY** CHIEN-LUNG

Spirited composition representing a lion hunt. The garments of the hunters are embroidered in gold and silver against the background of blue.

Formerly the property of Lady Sackville.

*Height, 6 feet 7 inches; length, 4 feet 1 inch*

299 **TWO MARBLED STONE URNS** ENGLISH, LATE 18TH CENTURY

On boldly designed vase-shaped balusters resting on square plinths and carrying circular urns; both the stands and the urns are marbled in red and black at the bases and in yellow and two-tone black above.

(2)

*Height, 56 inches*

300 **TWO SPINDLE-BACK ELM TREE CHAIRS**

ENGLISH, 18TH CENTURY

Tall backs composed of columnar uprights with shaped head rails and flat centre and bottom rails supporting five vase-shaped baluster spindles. Club feet terminations. (2)

- 180 - 301 **SHERATON MAHOGANY SIDEBORD** ENGLISH, 18TH CENTURY  
Serpentined front, fitted with one long and two deep drawers with their original brass drop handles and escutcheon plates. Unadorned returns and top; on four square tapering supports with club feet.

*Height, 29 inches; length, 45 inches; depth, 21 inches*

302 **TWO HEPPLEWHITE MAHOGANY SIDE CHAIRS**

ENGLISH, 18TH CENTURY

170 - Graceful models designed in the Louis Quinze taste with shaped and carved shield backs; on carved cabriole supports. (2)

20 - 303 **THREE SAVONA FAIENCE DISHES** ITALIAN, 17TH CENTURY

Two blue and white circular plates with figures in gardens, and a bowl with Adam and Eve. (As is) (3)

22 - 304 **THREE PIECES OF FAIENCE**

5 (a) Oblong platter from Savona, with an heraldic bird.

ITALIAN, 17TH CENTURY

(b) Circular bowl of lustrous ware.

SPANISH, 17TH CENTURY

(c) Blue and white dish of old Delft.

DUTCH, 17TH CENTURY

(As is) (3)

22 - 305 **TWO SPANISH MAJOLICA DISHES**

56 Containing fruit in relief. Enamelled in brilliant colors, golden-yellow predominating. (2)

*Diameter, 9 inches*

75 - 306 **QUEEN ANNE OAK CORNER CUPBOARD**

ENGLISH, EARLY 18TH CENTURY

Faced with two upper and two lower doors, moulded and panelled, with brass strop hinges. Boldly moulded cornice.

*Height, 5 feet 4 inches; width, 3 feet 4½ inches*

120 - 307 **OAK WAINSCOT CHEST OF DRAWERS OF THE JACOBAN PERIOD**

A very fine and gracefully ornamented piece of furniture. The front fitted with three shallow drawers and one deep drawer, panelled with recessed Flemish mouldings enriched with figured burl oak, sectioned by arcaded dentils; the stiles are panelled and carved with satyrs, grape festoons and geometrical motifs. The returns are battened. Moulded burl oak top. Mask drop handles of the William and Mary period.

*Height, 39 inches; length, 38 inches; depth, 24 inches*



THIRD SESSION

NUMBERS 308-420

PAINTINGS

INCLUDING FAMOUS ADMIRALS

AND A REMARKABLE COLLECTION OF

STUART AND GEORGIAN PORTRAITS BY

KNELLER, LELY, DOBSON, HUDSON, OPIE

REYNOLDS, BEECHEY, GILBERT STUART, ETC.

NUMBERS 308-354

/

HENRY ALKEN

ENGLISH, 19TH CENTURY

308 DANIEL O'ROURKE, DERBY WINNER

Background of Epsom Downs.

Canvas.

*Size, 18 x 27 inches*

Henry Alken was the renowned painter and engraver of sporting subjects.

200 -

to the Agent

✓

## THOMAS BARDWELL

ENGLISH, -1780

### 309 ADMIRAL SIR EDWARD VERNON

375-  
Collins  
Portrait of the man who named Mount Vernon. Three-quarter length upstanding figure in a plum-colored velvet loosely fitting jacket trimmed with gold buttons and braid; carelessly tied white stock. Fine and forceful countenance framed by wavy peruke of black hair. His left hand holds a cane. In background the admiral's full-rigged flagship and other men-of-war. Gilded and boldly scrolled gesso frame in Georgian style.

Canvas.

*Size, 50 x 40 inches*

Admiral Vernon had the same ancestry as Dorothy Vernon of Had-don Hall.

Bardwell published in 1756 a book, "The Practice of Painting and Perspective made easy."

Mount Vernon was built in 1743 by Washington's elder brother Lawrence, who named the future national shrine on the Potomac River after Admiral Vernon, under whom he had served in the British navy.

[SEE ILLUSTRATION]

## WILLIAM BEECHEY

ENGLISH, 1755-1839

### 310 CAPTAIN SIR FREDERICK LEWIS MAITLAND

385-  
Summings  
THE NAVAL CAPTAIN TO WHOM NAPOLEON SURRENDERED, when the temporary government had fixed a time limit for the fallen Emperor to leave France. Three-quarter length upstanding figure of a young officer in a crimson jacket, trimmed with black velvet, lace ruffs and a white vest, proudly displaying a sword in his beautifully drawn white hands. To his right a table with paper and ink pot. Dark background, with arch opening to left with indication of far distance. A magnificently handled portrait of Beechey's best period. Handsomely gilded and scrolled Georgian frame.

Canvas.

*Size, 50 x 40 inches*



ADMIRAL SIR EDWARD VERNON  
[THE ADMIRAL AFTER WHOM MOUNT VERNON WAS NAMED  
BY WASHINGTON'S BROTHER LAWRENCE]  
BY THOMAS BARDWELL  
[NUMBER 309]

**MATHER BROWN**

AMERICAN, 1763-1831

311 **PORTRAIT OF RICHARD EARL HOWE**

400-  
17 Mills  
Half length, to the front, in grey wig, ruffle jabot, cream-colored waistcoat, blue coat with gold buttons; complementary background. Canvas. *Size, 30 x 25 inches*

Richard, Earl Howe, the distinguished English Admiral, commanded the British fleet on the coast of the United States from 1776 to 1778, operating against the French fleet under d'Estaing. In 1794 he gained a decisive victory over the French fleet, capturing seven ships of the line. He was regarded as the first sea officer of his time.

**ANTONIO CARNICERO**

SPANISH, 1748-1814

312 **THE JOY OF THE MATADOR**

85-  
Order  
In this picture a renowned toreador attired in violet-colored velvet with the net as a girdle performs the "pas de deux" with a young lady dressed in blue and white. Canvas. *Size, 13 $\frac{1}{4}$  x 16 $\frac{1}{2}$  inches*

**JOHN SINGLETON COPLEY, A. R. A.**

AMERICAN, 1737-1815

313 **PORTRAIT OF THE PRINCE REGENT**

275-  
Order  
A lifelike representation. Bust portrait in a clair-de-lune cloth jacket lined with rose-colored silk, and jacket with scrolled silver buttons. Loosely flying lace jabot. A carefully powdered coiffure gives a peculiar distinction. Dark background. Canvas. *Size, 24 $\frac{5}{8}$  x 19 $\frac{3}{8}$  inches*



WHITE HORSE  
BY AELBERT CUYP  
[NUMBER 314]

AELBERT CUYP

DUTCH, 1605-1691

314 WHITE HORSE

In the main occupied by the controlling whiteness of the horse's silhouette. To the right a farm against the outline of the farmhouse, and in the background a romantic blue-green landscape with hills and evening sky with variegated clouds. In a carved and gilded frame of the Empire period.

Canvas.

*Size, 6 x 8 inches*

Cuyp's masterpieces are found in nearly every important gallery. The painting described above seems contemporary with one in the Dulwich gallery.

[SEE ILLUSTRATION]

## WILLIAM DOBSON

ENGLISH, 1610-1646

### 315 PRINCE RUPERT

100 -  
frick gallery  
Bust portrait of the dashing cavalier. His youthful features, framed in long auburn waves of hair, face the spectator, while his armor-clad body is turned to the left. He wears armor, a gold-colored sash tied with a ruff on his shoulder, and a white stock. Background of castle and landscape. Contemporary leaf-carved and gilded frame.

Canvas.

*Size, 16½ x 13½ inches*

Prince Rupert, son of Elizabeth, the "Winter Queen", and nephew of Charles I, was the brilliant but unsuccessful Royalist leader. He was "soldier and sailor too", as he afterwards commanded the Royal fleet. For some time he subsisted by piracy in the West Indies—a phase of his career not widely known.

## GAINSBOROUGH DUPONT

ENGLISH, 1767-1797

### 316 PORTRAIT OF MRS. CLEMENCE

150 -  
Gainsborough agent.  
Bust portrait of a young woman in olive-green silk dress of loose folds and gold-colored bodice. The handsome oval face is crowned by a wealth of auburn hair dressed à la pompadour with a knot in the back. Dark background. In original eighteenth century leaf-covered and gilded frame.

Canvas.

*Size, 30 x 24 inches*

Gainsborough Dupont was the nephew and pupil of Thomas Gainsborough, R. A.

## WILLIAM ELLIOT

ENGLISH, 18TH CENTURY

317 MARINE—THE ACTION BETWEEN HIS MAJESTY'S FLEET  
0—COMMANDED BY LORD RODNEY AND THE SPANISH FLEET  
OFF ST. VINCENT, WITH A VIEW OF THE BLOWING-UP OF  
THE "ST. DOMINGO"

u Spirited canvas filled with fully rigged cruisers and line-of-battle  
ships, with a magnificent scene of the burning of the "St. Domin-  
go" in the centre. Original moulded and gilded frame.

Canvas.

Size, 54 x 38 inches ✓

Amongst William Elliot's works are two pictures of the British  
Fleet dated 1790 at Hampton Court, and "The Loss of the Andro-  
meda".

## EDWARD GALT

ENGLISH, 18TH CENTURY

318 TWO MARINES

(a) British Admiralty Yacht.

For Taking the Admiral to a waiting cruiser.

(b) Man-of-War fully rigged.

Cruisers to the right and left. (2)

Size, 21 x 24½ inches ✓

**FRANCOIS PASCAL SIMON, BARON GERARD**

---

FRENCH, 1770-1837

319 **TWO PAINTINGS IN OILS—"L'ATTAQUE"; "LE FAIT ACCOMPLI"**

(a) "L'ATTAQUE"

Amour, depicted with a flowing cloth of blue draping his nude body, is about to discharge his arrow. Beneath are two amorous swans.

(b) "LE FAIT ACCOMPLI"

The fatigued Amour, after the dangerous arrow has been discharged, is seen holding his now harmless bow in his right hand while his left grasps the rose-colored ribbon of the empty arrow case lying on the ground, on the blue cloak which has fallen from his shoulder.

These two paintings are numbers 2 and 4 of a series of vignettes by Gérard. Original engravings of the other two subjects of the series, by T. L. Potrelle, "LE REPOS" and "L'ARRIVEE", will be sold with the paintings. (4) *Size of paintings, 8 x 7½ inches.*

Gérard, the most celebrated portrait and subject painter of the First Empire, was a pupil of the sculptor Pajou.

**GEORGE HENRY HARLOW**

---

ENGLISH, 1787-1819

320 **PORTRAIT OF LADY RUSSELL**

Full-length figure, robed in dark brown velvet. A broad tamschanter trimmed with ostrich covers the long curls which frame her distinguished countenance. Her left hand rests on a crimson velvet chair; at her right is a white poodle dog. Background of a scarlet curtain, and beyond the hills of the British Midlands. Original carved and gilded frame of the Chippendale period.

Canvas.

*Size, 30 x 25 inches*



## GEORGE HENRY HARLOW

ENGLISH, 1787-1819

### 321 **PORTRAIT OF MRS. CARRINGTON AND CHILD**

10-  
and  
Three-quarter length portrait of Lady Carrington seated on a sofa. She is dressed in rose-colored shiny satin with puffed sleeves and wears a Gainsborough hat with long ostrich feathers. Her beautiful face is framed by a wealth of auburn colored ringlets. On her lap sits her Titian-haired infant daughter in a delicate white frock of blue ribbons. She is seen pressing a rose on the breast of her mother.

Canvas.

*Size, 42 x 32 inches*

Harlow was undoubtedly the most able disciple of Sir Thomas Lawrence.

## WILLIAM HOGARTH

ENGLISH, 1697-1764

### 322 **UNFINISHED COLOR SKETCH FOR AN ILLUSTRATION OF HUDIBRAS, BY SAMUEL BUTLER, 1612-1680**

2-  
ann  
In a carved wood frame of the period. With a contemporary edition showing the woodcut after Hogarth's original.

Canvas.

*Size, 14 $\frac{1}{4}$  x 17 $\frac{3}{4}$  inches*

## THOMAS HUDSON

ENGLISH, 1701-1779

### 323 **PORTRAIT OF LAURENCE STERNE**

360-  
ter  
Half-length portrait of the great humorist in brown jacket with linen ruffles and collar, with golden-colored figured waistcoat, holding a folio with his right. His stern features are covered with a fluffily brushed peruke of long wavy powdered curls. Dark background. Carved and gilded eighteenth century frame.

Canvas.

*Size, 36 x 28 inches*

Thomas Hudson was the most fashionable portrait painter of his time, and the master of Sir Joshua Reynolds. Several of his portraits are in the National Portrait Gallery, London.

## THOMAS HUDSON

ENGLISH, 1701-1779

### 324 PEG WOFFINGTON AS SHEPHERDESS

✓ 125-  
Order-  
Three-quarter length, seated, portrait of the celebrated actress and friend of Garrick in beige-colored tight fitting bodice with ruched necklace, tight sleeves with lace turnovers, wide loosely folded skirt. She wears a small straw marquise hat with flowers and a flowered shepherd's staff in her right, while her left presses a bouquet of roses to her breast. Beside her a lamb. Landscape background. In moulded frame of later date.

Canvas.

*Size, 50 x 40 inches*

## THOMAS HUDSON

ENGLISH, 1701-1779

### 325 PORTRAIT OF ADMIRAL WEATHERALL

✓ 300-  
Order-  
Three-quarter length portrait of the magnificently attired naval leader in an olive-green velvet jacket and gold-embroidered scarlet waistcoat with lace cuffs and jabot. A carefully shaped and powdered wig frames his ruddy countenance. Background of the Admiral's flagship at anchor against blue sea and sky. Elaborately gilded gesso frame.

Canvas.

*Size, 43 x 33 $\frac{3}{8}$  inches*

[SEE ILLUSTRATION]

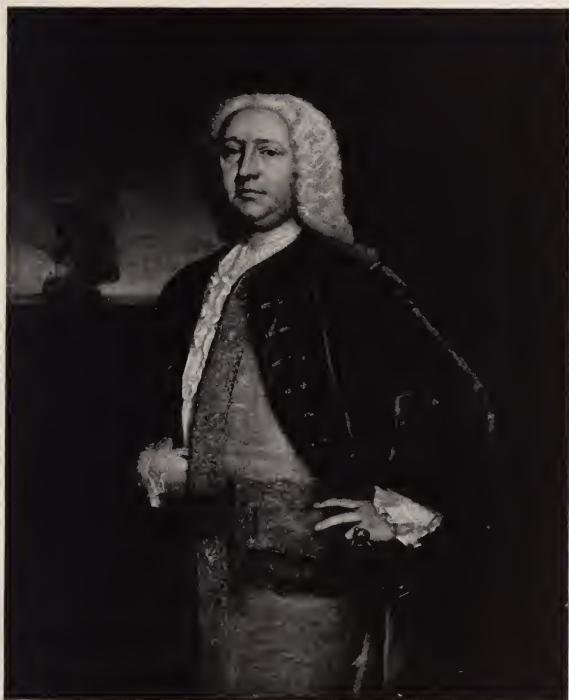
## ITALIAN SCHOOL

✓  
18TH CENTURY

### 326 SUMMER

✓ 100-  
One of a set of four seasons. An open-air aviary with a multitude of birds with brilliant plumage on trees and through the landscape.

*Size, 45 x 55 inches*



ADMIRAL WEATHERALL  
BY THOMAS HUDSON

[NUMBER 325]

## CORNELIS JANSSENS VAN CEULEN

DUTCH, 1580-1665

### 327 **GEORGE VILLIERS, DUKE OF BUCKINGHAM**

*185-  
William*

Bust portrait in a costume of lavish magnificence. He wears black velvet trimmed with rows of huge pearls as buttons, and giant strings of fine pearls embrace his neck and are suspended here and there on his jacket. He also wears a belt of fine pearls. His handsome youthful countenance is presented on a beaded precious lace collar of intricate design. Canvas enlarged at the top, so fits the beautifully carved and gilded frame of the Queene Anne period.

Canvas.

*Size, 31 x 25 inches*

The Duke of Buckingham, favorite of two kings, was born in 1593 and assassinated in 1628.

Janssens was employed in England by Charles I, and afterwards resided at The Hague.

[SEE ILLUSTRATION]

## CHARLES JERVAS

ENGLISH, 1675-1739

### 328 **SELF-PORTRAIT**

*185-  
u.m.  
echaler*

In his studio with his children and an African servant; his own copy of Titian's "Christ on the Column" on an easel. In a handsome original carved frame.

Canvas.

*Size, 15 x 16 1/4 inches*

The National Portrait Gallery, London, possesses several works of this fashionable painter, amongst them portraits of Caroline, Queen Consort of George II, the Duchess of Queensberry, Pope, etc.

## ANGELIKA KAUFFMANN

ENGLISH, 1741-1807

### 329 **MUSICAL AMORINI**

*130-  
Hacker*

Group of two children, nude but for their colored loin cloths, with gayly curling hair. One playing a tibia and the other seated beating a small tambour. Landscape background. In its original carved and gilded frame.

*Size, 41 x 32 inches*



GEORGE VILLIERS, DUKE OF BUCKINGHAM  
BY CORNELIS JANSSENS VAN CEULEN

[NUMBER 327]

## SIR GODFREY KNELLER

ENGLISH, 1646-1723

330 **WILLIAM, PRINCE OF ORANGE (WILLIAM III) — AN EQUESTRIAN PORTRAIT**

150  
Order

The Prince in full armor with sword at his left and staff in his right; his face, turned towards the onlooker, is framed in long curling powdered brown hair. He is seated on a charger towering above a cavalcade of red-coated horsemen. To his right stands a young Moor in rich blue velvets and gold-embroidered crimson brocade holding the helmet and turning his lustrous black face towards his master. Background of blue-green mountains. Contemporary carved and gilded frame.

Canvas.

*Size, 29 x 36 inches*

[SEE ILLUSTRATION]

## SIR GODFREY KNELLER

ENGLISH, 1646-1723

331 **PORTRAIT OF THE DUCHESS OF PORTSMOUTH**

✓  
625

The Duchess is seated, dressed in an imaginatively designed loosely fitting frock of gold and brown with white sleeves. A cover of scarlet is thrown over her knees. Background of a rose bower with a parrot seated upon a branch. Gilded gesso frame.

Canvas.

*Size, 43¼ x 34 inches*

6. rose

Louise Penhoel de Kéroual (Quérouaille) brought the spirit of the Grand Siècle to England. Her refining influence on English taste, though political in intent, was never denied.



WILLIAM, PRINCE OF ORANGE (WILLIAM III)  
BY SIR GODFREY KNELLER

[NUMBER 330]

## SIR GODFREY KNELLER

ENGLISH, 1646-1723

### 332 **PORTRAIT OF ADMIRAL LEWIS WAY**

675-  
Order  
Three-quarter length portrait of the youthful admiral in a tight fitting blue-green jacket with fluffy lace jabot, wrapped in a scarlet cloak. His handsome young face is framed by a long, powdered, fluffy coiffure. Background of sea with ships and the walls of a mansion. In a gilded frame of later date.

Canvas.

*Size, 42 $\frac{5}{8}$  x 33 $\frac{3}{8}$  inches*

[SEE ILLUSTRATION]

## SIR PETER LELY

ENGLISH, 1618-1680

### 333 **PORTRAIT OF THE DUCHESS OF CLEVELAND**

675-  
mishan  
Agent  
She is seen seated and garbed in a loose-fitting plum-colored draped robe of long luscious folds held with strings of pearls. She wears a collar of pearls and pearl earrings against her lustrous milk-white skin, and holds a stem of white lilies in her right supported by the rim of a fountain. Landscape background. Contemporary carved baguette.

Canvas.

*Size, 44 x 34 $\frac{1}{2}$  inches*

Barbara Villiers, Countess of Castlemain and Duchess of Cleveland, was a past mistress of court intrigue.

## SIR PETER LELY

ENGLISH, 1618-1662

### 334 **LADY CHURCHILL AS SHEPHERDESS**

✓25-  
675-  
Seated figure of a young woman in amber-colored loosely folding frock, a sapphire-blue and gold-embroidered cloak falling over her right leg. She holds a shepherd's staff in her right hand and with her left she feeds a lamb. Background of tree with parrot perched upon its branches, and beyond a hilly landscape with lake. In its handsome original carved and gilded frame.

From Blenheim Palace.

Canvas.

*Size, 46 x 38 inches*





ADMIRAL LEWIS WAY  
BY SIR GODFREY KNELLER

[NUMBER 332]



SELF-PORTRAIT OF THE MASTER  
BY WILLEM VAN MIERIS  
[NUMBER 335]

WILLEM VAN MIERIS

DUTCH, 1662-1747

✓ 335 SELF-PORTRAIT OF THE MASTER

200 - Half length of the youthful painter, in brown velvet with wine-colored cloak, a wealth of wavy brown hair framing his handsome head and falling over his shoulders. He is holding a palette and board. Dark background. Fine original shell-carved and gilded oval frame. A particularly ingratiating picture.

Order. Canvas. Oval.

Size, 42 x 34 inches

[SEE ILLUSTRATION]

## PIERRE MIGNARD

FRENCH, 1610-1695

### 336 **PORTRAIT OF CHARLES ALPHONSE DUFRESNOY**

50-  
ffman  
Half-length, seated, in flowing robes of dark gold and a long reddish-brown coiffure framing his determined face. Landscape background.

Canvas.

*Size, 43 $\frac{3}{8}$  x 33 $\frac{1}{2}$  inches*

## THOMAS MURRAY

ENGLISH, 1666-1724

### 337 **WILLIAM OF ORANGE AS A HUNTSMAN**

—  
lost.  
The picture represents the King with gun at his side and dressed in a scarlet jacket seated on a porch of an inn, with the youthful innkeeper and her daughter before him. Beyond is his dog and through a wooded clearing the outlines of distant landscape. In the original gilded gesso frame of the period.

*Size, 43 $\frac{1}{2}$  x 30 $\frac{3}{4}$  inches*

## DANIEL MYTENS THE ELDER

DUTCH, 1595-1656

### 338 **PORTRAIT OF HENRY BENNET, EARL OF ARLINGTON**

oo  
bse  
Full-length portrait of a nobleman in rich gold embroidered velvet with lace cuffs and lace collar of intricate pattern. Loosely fitting riding boots of beige-colored suede with stirrups. The countenance of the model resembles somewhat the head of the Merry Monarch. The picture is signed and dated 1639 in the upper left hand corner. In a handsomely carved and gilded Louis Quartorze frame.

Canvas.

*Size, 79 x 45 $\frac{1}{4}$  inches*

Daniel Mytens was the portrait painter of Royalty par excellence. Hampton Court, St. James's and Kensington abound with his likenesses of scions of royalty.

Henry Bennet, Earl of Arlington, was Charles the Second's Secretary of State, and a member of the celebrated Cabal cabinet.

ENGLISH, 1746-1831

339 **FOUR PICTORIAL CANVASSES—DILIGENCE AND DISSIPATION**

1500 -  
Order  
Painted in 1796; engraved by Gaugain and Hillyer, London; published May 1, 1796.

(a) **GOOD ADVICE FROM AN OLD SERVANT TO THE YOUNGER ONES**

Group of three figures in the centre. The old servitor in black frock with white skirt and fichu admonishing the diligent daughter, who listens attentively; to the right the wanton, who yawns with boredom. Interesting detail of furnishing and background of a kitchen wall with household utensils. On the back is the following old inscription:

"Proverbs Chapter 19 Verse 20

"Hear council and receive instructions that thou mayest be wise in thy latter end."

(b) **THE MODEST GIRL REJECTS THE ILLICIT ADDRESSES OF HER MASTER**

The same handsome maiden who had listened attentively to the servitor's advice, in tight fitting cream-colored bodice and long flowing skirt rejects the ardent attentions of a youthful admirer who is dressed in a blue jacket and cream breeches. Background of a beautifully draped bed, a columnar mantelpiece with suggestively allegorical painting above and ornaments symbolical of love on the mantel shelves. The open door admits the view of a winding iron staircase. On the back is the following inscription:

"Proverbs Chapter 2 Verse 11

"Discretion shall preserve thee."

(c) **THE WANTON REVELLING WITH HER COMPANIONS**

In this picture the young maiden who had not listened attentively to the servitor's advice is seen taking part in a Bacchanalian orgy. She is giddily dressed with a feathered blue poke bonnet and is being embraced by her youthful male companions. To the right and left, wildly gesticulating men and women and background of over-lavish interior, again suggesting in its ornaments the spirit of revelry. On the back is the following inscription:

"Proverbs Chapter 14 Verse 11

"Even in laughter the heart is sorrowful, and the end of that mirth is heaviness."

FOUR PICTORIAL CANVASSES  
BY JAMES NORTHCOTE, A.R.A.



DILIGENCE AND DISSIPATION  
GOOD ADVICE TO THE DILIGENT DAUGHTER  
AND THE WANTON

[NUMBER 339a]



DILIGENCE AND DISSIPATION  
THE MODEST GIRL REJECTS THE ILLICIT  
ADDRESSES OF HER MASTER

[NUMBER 339b]



DILIGENCE AND DISSIPATION  
THE WANTON REVELLING WITH  
HER COMPANIONS

[NUMBER 339c]



DILIGENCE AND DISSIPATION  
THE MODEST GIRL MARRIES  
HER MASTER

[NUMBER 339d]

**(d) THE MODEST GIRL MARRIED TO HER MASTER IS LED TO  
HER COACH**

**THE WANTON IN DISEASE AND POVERTY IS LAID IN HER  
GRAVE**

The modest young woman who had listened to the advice of the old servitor has convinced her admirer of her honest purpose. She is seen in her bridal gown with her former master, and behind her the last rites are being given to the wanton who is lowered into earth in her casket. In the background the revelling companions. Above on the wall a memorial inscription in a shield. To the right a delightfully painted coach with gayly attired coachmen. On the back is the following inscription:

“Proverbs Chapter 2 Verse 31

“Behold the righteous shall be recompensed upon earth.”

Canvas.

*Size, 36 x 29½ inches*

In the original gilded gesso frames. (4)

Northcote was a very picturesque personality. He was a pupil of Sir Joshua Reynolds and a fabulist of high repute.

[SEE ILLUSTRATIONS]



[NUMBER 340]

JOHN OPIE, R.A.

ENGLISH, 1761-1807

340 **THE HONORABLE MRS. DAIMER**

Three-quarter length portrait of the celebrated Georgian beauty in a white frock with hoops and long rose-colored ribbons. She wears a beribboned bonnet on the long curling brown hair which frames her delicate features. Background of a tree and flowers. In contemporary carved and gilded frame.

Canvas.

*Size, 38½ x 28¼ inches*

[SEE ILLUSTRATION]

**WILLIAM OWEN, R.A.**

---

ENGLISH, 1769-1825

**341 LADY HEATHFIELD**

200 -  
O'Brien  
✓  
Upstanding figure in cream-colored brocaded dress with short fur collar. Oblong youthful features framed by long ringlets of auburn hair. She leans with her right arm on a stone plinth, covered with scarlet cloak of velvet. Landscape background. Contemporary carved, moulded and gilded frame.

Canvas.

*Size, 30 x 25 inches*

Portraits by this eminent painter are in the National Portrait Gallery, London.

**REMBRANDT PEALE**

---

AMERICAN, 1778-1860

**342 PORTRAIT**

175 -  
Hoffman  
Bust portrait of a young man in amber-colored jacket with lace ruffs and linen stock. His face, crowned by a neatly trimmed peruque, is turned with searching eyes to the onlooker. Dark background. Original carved baquette of the period.

Canvas.

*Size, 30 x 25 inches*

**REV. MATTHEW WILLIAM PETERS, R.A.**

---

ENGLISH, EARLY 19TH CENTURY

**343 PORTRAIT OF MRS. STEPHENSON**

250 -  
Rose  
✓  
She is seated in a lyre-back chair dressed in white with blue ribbons and with a cloak of olive-green over her knees. Her face is crowned by an opulent dark-brown coiffure. She looks down upon an open book of music. Background of trees and sky. Handsomely shell-carved and gilded contemporary frame.

Canvas.

*Size, 23 $\frac{5}{8}$  x 17 $\frac{1}{2}$  inches*

The Rev. Matthew William Peters was the most engraved painter of Georgian England.

[SEE ILLUSTRATION]





PORTRAIT OF MRS. STEPHENSON  
BY THE REV. MATTHEW WILLIAM PETERS, R.A.

[NUMBER 343]

ALLEN RAMSAY

ENGLISH, 1723-1792

344 **PORTRAIT OF MRS. BEDINGFIELD**

200-  
Brick  
Seated figure in a brilliant turquoise-blue frock of voluminous folds and trimmed with scallops with lace ruffs and lace collar. She wears a double string of pearls on her bodice, a string on her neck and her Titian hair is held by two rows of pearls. To the right a covered table with an inkstand of bronze enriched by the brilliant red of sealing-wax. A golden-brown curtain forms the background. Original carved and gilded frame.

Canvas.

*Size, 50 x 40 inches*

SIR JOSHUA REYNOLDS, P. R. A.

ENGLISH, 1723-1792

345 **SELF-PORTRAIT OF THE MASTER**

1900-  
Bust portrait of the young man dressed in crimson with a scarlet cloak. He wears a white stock and an artist's velvet hat on his pale blond hair. Background of verdure and clouds. In an elaborately carved wood frame.

Painted about 1753 for Horace Walpole.

Canvas.

*Size, 20 x 25 inches*

SIR JOSHUA REYNOLDS, P. R. A.

ENGLISH, 1723-1792

346 **PORTRAIT OF THOMAS CHIPPENDALE**

✓  
660-  
Goulden-  
Argent-  
An exceptionally rare portrait of the great cabinet-maker and designer, in a dark blue tight-fitting jacket with golden buttons and lined with gold satin. He wears a fluffy linen jabot. His handsome boyish oval head is framed by a curled blonde coiffure. Dark background. In a finely carved and fretted scrolled Chippendale frame.

Canvas.

*Size, 32 $\frac{3}{4}$  x 19 $\frac{3}{8}$  inches*

[SEE ILLUSTRATION]



THOMAS CHIPPENDALE  
BY SIR JOSHUA REYNOLDS, P.R.A.

[NUMBER 346]

GILBERT STUART, R.A.

AMERICAN-ENGLISH, 1754-1828

✓ 347 **PORTRAIT OF EMANUEL MARIE LOUIS MARQUIS DE NOAILLES**

1650  
Bust portrait in black velvet with lace jabot. Handsome young countenance with curly, lightly powdered hair. Dark mottled background. In an elaborately fretted and gilded frame of a later period. Canvas. *Size, 36 x 31½ inches*

Collier's Agent  
The Marquis de Noailles as Ambassador to the Court of St. James's made the memorable announcement to King George of the conclusion of the treaty between France and the United States in 1778.

[SEE ILLUSTRATION]

✓ DAVID TENIERS THE YOUNGER

DUTCH, 1610-1694

348 **A VILLAGE FESTIVAL**

100  
French  
In the foreground a rustic dance to the fiddler's music around the gaily beflagged maypole. To the right and left among trees an Inn with its stables and outhouses, the wealth of reposeful detail characteristic of this master of genre. In gilt frame of a later date. Canvas. *Size, 26 x 32 inches*



EMANUEL MARIE LOUIS, MARQUIS DE NOAILLES  
BY GILBERT STUART, R.A.

[NUMBER 347]



THE OLD PORT AT BOULOGNE-SUR-MER

BY JEAN CLAUDE VERNET

[NUMBER 349]

JEAN CLAUDE VERNET

FRENCH, 1714-1789

349 **THE OLD PORT AT BOULOGNE-SUR-MER**

A fishing schooner at anchor near the round tower of the old port; a multitude of brilliantly garbed onlookers people the wall. In the left foreground a group of fishermen pulling at a rope and, beyond, another group of fisherfolk carrying the catch. Grey blue water with fully rigged ships and the far distant town seen through the mist, which is cleared in the sky by the burning rays of the setting sun. The tones of this canvas have a camaieu quality.

Canvas.

*Size, 48 x 36 inches*

[SEE ILLUSTRATION]

## WILLEM WISSING

DUTCH, 1656-1687

25-  
350 **PORTRAIT OF A YOUNG LADY AS POMONA**

Bust portrait, dressed in sky-blue satin, with long curling hair enhanced by a bouquet of flowers. She is holding a fretted basket filled with fruit. Dark landscape background. In a contemporary carved and gilded frame.

Canvas.

*Size, 19 $\frac{5}{8}$  x 19 $\frac{1}{4}$  inches*

## JACOB DE WITT

DUTCH, 1695-1744

✓  
351 **CAMAIEU**

From a series depicting the story of Diogenes. Cream-colored pigments imitating the tones of a marble bas-relief.

*Size, 48 x 29 inches*

## DANIEL ZEGHERS

FLEMISH, 1590-1661

00  
352 **FLOWERS AND LANDSCAPE**

An unusual picture by the celebrated flower painter who habitually painted biblical subjects, surrounded by a wreath of flowers. A wreath of handsomely grouped and painted garden flowers framing a vista of a mountain stream, flanked by silvery trees and backed by the silhouette of ruined castles. In original carved and gilded frame.

Canvas.

*Size, 50 x 40 inches*



ARCHITECTURE AND FIGURES  
BY FRANCESCO ZUCCARELLI, R.A.

[NUMBER 353]

FRANCESCO ZUCCARELLI, R.A.

ANGLO-ITALIAN, 1702-1788

✓ 125-  
353 ARCHITECTURE AND FIGURES

The centre occupied by the green-covered arches of a ruined Roman temple. To the right and to the left sculptures and stones of antiquity, and, in the background, ruins of the Renaissance. The centre foreground with a lucidly painted group of scriptural figures. In contemporary gilded gesso frame.

*Size, 45 x 35 inches*

Zuccarelli was one of the foundation members of the Royal Academy.

[SEE ILLUSTRATION]



## FEDERIGO ZUCCHERO

ANGLO-ITALIAN, 1543-1609

354 **THOMAS, FIRST LORD OF ARUNDEL AND WARDOUR, AS  
COUNT OF THE HOLY ROMAN EMPIRE**

Three-quarter length portrait of a noble with handsome bearded face, wearing lace ruff and cuffs over black velvet cloak. He bears the chain and emblems of the famous Order of the Golden Fleece. In a contemporary carved and gilded sgraffito frame.

Lord Arundel was created Count of the Holy Roman Empire in 1595 for his exploits against the Turks.

On panel.

*Size, 48 x 35 inches*

## SCULPTURES AND BRONZES

### INCLUDING EXAMPLES BY GIAN DA BOLOGNA

NUMBERS 355-387

## JOHN FLAXMAN, R.A.

ENGLISH, 1755-1826

355 **TWO IMPORTANT CARVED ALABASTER URNS**

18TH CENTURY

Bulbous bodies with incurved necks. The front carved with mythological groups in low relief. Wooden covers. Interlaced mask handles. Made for Lord Hamilton. (2)

*Height, 36 inches*

[SEE ILLUSTRATION, PAGE 92]



CARVED ALABASTER URNS BY JOHN FLAXMAN, R.A.

[NUMBER 355]

[NUMBER 357]

[NUMBER 356]

JOHN FLAXMAN, R.A.

ENGLISH, 1755-1826

- 356 **TWO IMPORTANT CARVED ALABASTER URNS** 18TH CENTURY  
Attenuated slender bodies inspired by the Greek amphora, carved with acanthus and bands of guilloches. Moulded socles. Scrolled handles carved with veins and rosettes. With acanthus and acorn finials. Made for Lord Hamilton. (2)

*Height, 36 inches*

[SEE ILLUSTRATION]

- 357 **TWO IMPORTANT CARVED ALABASTER URNS** 18TH CENTURY  
Handsome bulbous bodies with fluted centres, carved with acanthus and ribbons. Guilloche ornamentation, richly carved dome tops. Aquiline handles. Made for Lord Hamilton. (2)

*Height, 36 inches*

[SEE ILLUSTRATION]



TWO BRONZE EWERS BY JOHN FLAXMAN, R.A.

[NUMBER 358]

JOHN FLAXMAN, R. A.

ENGLISH, 1755-1826

358 TWO BRONZE EWERS

ENGLISH, 1775

The models for the celebrated "Wine and Water Pair" of Josiah Wedgwood in the British Museum, made at Etruria in black basalt. Composed as urn-shaped bodies on fluted circular bases, one with a composition of a Triton riding a sea monster, the head of which is cresting the bulbous body with seaweed festoons depending upon its rim; the other crowned by a satyr holding the outcurved lip while the body is enriched with a ram's-head cresting, from which fall

grape-laden vines in the form of garlands. Scrolled handles divided at the top. (2)

In his book "The Makers of Black Basalts" Captain M. H. Grant ("Linesman") (William Blackwood & Sons, Edinburgh and London, 1910: page 126) writes as follows:—"The vases on plate X are specimens of one of Wedgwood's most beautiful revivals, the *Ænochoe*, or ewer. The modelling of these, which have been well described as 'the ladies' of the company of vases, is of extraordinary beauty. The set of the handle, the lift of the lip which is usually foliated, the swell and poise of the body are marvels of harmonious potting. Perhaps the most renowned of all Flaxman's work for Wedgwood."

*Height, 17½ inches*

Flaxman, the great English sculptor, was born at York, but was taken to London in infancy. At the age of fifteen he became a student in the Royal Academy. In 1787 he removed to Rome, where he executed his admirable compositions illustrating the principal events of the "Iliad" and "Odyssey". He acquired a very high celebrity, and in 1797 was unanimously elected an associate of the Royal Academy, where he later became professor of sculpture. Canova and other judges have pronounced him the greatest sculptor of modern times. Ruskin, in "Modern Painters", calls him, "another naturally great man, with as true an eye for nature as Raphael . . ."

[SEE ILLUSTRATION]



BACCHANTE—MARBLE GROUP  
BY JOSEPH FRANCIS NOLLEKENS

[NUMBER 359]

**JOSEPH FRANCIS NOLLEKENS**

---

ENGLISH, 1690-1748

359 **BACCHANTE**

Group of white Italian marble superbly modelled with a centre figure of a young Bacchante, a nude with flowing vine-wreathed hair, holding a cluster of grapes in her right hand. To her left, looking up at her, a shepherd Bacchant, and to her right a shepherd's dog.

*Height, 27 inches*

[SEE ILLUSTRATION]

100 -  
Roovers.



HEAD OF A LIMESTONE MONUMENT  
THE EARL OF HARDWICKE  
BY LOUIS FRANÇOIS ROUBILLAC  
[NUMBER 360]

LOUIS FRANÇOIS ROUBILLAC

ANGLO-FRENCH, 1695-1762

360 HEAD OF A LIMESTONE MONUMENT

The portrait bust of Philip Yorke, Earle of Hardwicke, wearing jurist's wig and a somewhat pensive expression, crowning the still youthful countenance. *Height, 18 inches*

Philip Yorke, first Earl of Hardwicke, the eminent jurist, was born in 1690 and attained the highest honors of the bar and bench. In 1733 he became Lord Chief Justice and was raised to the peerage. Later he became Lord Chancellor. Retiring after 20 years, he was regarded as "the most consummate judge who ever sat in the court of chancery".

[SEE ILLUSTRATION]



CARVED CHELLASTON ALABASTER BAS RELIEF  
ENGLISH, 14TH CENTURY

[NUMBER 361]

361 CARVED CHELLASTON ALABASTER BAS RELIEF—JUDAS  
ISCARIOT APPREHENDED AND A KNIGHT ENTOMBED

ENGLISH, 14TH CENTURY

To - An exceedingly important retable of mediæval English sculpture. The picture is composed of the figures of the Lord, Judas Iscariot and St. Peter. St. Peter is about to draw his sword, but is prevented by one of the soldiers in the background. There are altogether six soldiers in armor with bascinets. Beneath the main scene lies the outstretched figure of the donor, Edward the Third of England. The figures are all of uncolored cream alabaster, their hair painted nat-

mons

urally, and the cloaks of the Lord and apostles appear with bands of green and are lined with scarlet. The leather jackets of the knights are lined with green and their helmets painted brown. The background is painted brown with dots of white representing stars, while the entombed figure lies on a ground of green. The armor of the knight appears of an earlier date, but such was the habit of the sculptors of mediæval England. Though the portraiture of this high relief is restricted to three distinct types, the characterization is of the highest order and the handling of the folds of costumes exceedingly advanced for mediæval England. There seems to be no doubt that this sculpture came from the same hand as the St. John Baptist panels found at Wells and at present in the Collection of Dr. Philip Nelson. They are referred to in the *Archæological Journal*, London, 1917.

*Size, 16 x 11 inches*

[SEE ILLUSTRATION]





TWO BRONZE STATUETTES—APOLLO AND ARTEMIS  
FRENCH, 18TH CENTURY

[NUMBER 362]

362 TWO BRONZE STATUETTES, APOLLO AND ARTEMIS

FRENCH, 18TH CENTURY

50 Apollo, the upstanding figure of a youth with bent forehead in re-  
pose, his right foot engaged to a tree stump. Artemis, nude, resting  
her left hand on a trunk to which is tied with ribbons a case of  
arrows. Contemporary moulded and chamfered cipolin marble  
bases. (2)

*Height, 31 inches*

[SEE ILLUSTRATION]



MARBLE BUST OF GERAARD VAN SWIETEN  
BY JEAN BAPTISTE LEMOINE

[NUMBER 363]

### JEAN BAPTISTE LEMOINE

FRENCH, 1704-1778

#### 363 MARBLE BUST OF GERAARD VAN SWIETEN

Dressed in a loose fitting jacket with jabot and stock, his long, sensitive, thoughtful features framed in a coiffure of magnificent wavy long curls. His shoulders are draped by a cloak on which is fastened with a flowered ribbon the Order of Marie Thérèse.

*Height, 40 inches*

Geraard van Swieten, born at Leyden, 1700, was the celebrated physician of Empress Marie Thérèse of Austria.

[SEE ILLUSTRATION]



PAIR OF BRONZE STATUETTES  
BY JEAN BAPTISTE PIGALLE

[NUMBER 364]

### JEAN BAPTISTE PIGALLE

FRENCH, 1714-1785

#### 364 PAIR OF BRONZE STATUETTES

Boy with cage, and boy with bird. Seated figures of putti, one holding a cage in his left hand, and a bird in his right; the other feeding his bird. They are lightly draped. Arm-brown patine. (2)

*Height, 10½ inches*

[SEE ILLUSTRATION]



[NUMBER 367]

**BY A QUATTROCENTO MASTER**

ITALIAN, 14TH CENTURY

**365 BRONZE STATUETTE OF A BUTTING BULL**

Spirited creation, resembling closely the animal sculptures at the Kaiser Friedrich Museum in Berlin. Illustrated in Dr. Wilhelm Bode's book on bronze sculptures of the Renaissance.

*Height, 6¼ inches*

**366 TWO QUATTROCENTO BRONZE CANDLESTICKS**

GENOESE, 14TH CENTURY

On moulded circular bases supporting two-handled urns which act as candle cups, enriched with mask and scroll handles and tracteries of volutes and meanders. (2)

*Height, 6 inches*

**367 TWO BRONZE CANDLESTICKS SIGNED GIORDANS**

FLEMISH-ITALIAN, 14TH CENTURY

Graceful columnar balusters on dome and incurved bases with scrolled feet, urn-shaped candle cups. The bodies traced with acanthus and scrolls and antefix with a geometrical running border on the centre member, the candle urn gadrooned on the bottom. These candlesticks are almost identical with those in the Ashmolean Museum, Oxford, and illustrated in Dr. Wilhelm Bode's book, plate 127, Vol. 2. (2)

*Height, 10 inches*



BRONZE BY GIAN DA BOLOGNA  
HERCULES AND ANTÆUS  
[NUMBER 368]

### GIAN DA BOLOGNA

FLEMISH-ITALIAN, 1524-1608

#### 368 BRONZE GROUP, HERCULES AND ANTÆUS

250 - The bearded figure of the conquering wrestler lifting his adversary high from the ground in order to hurl him to earth. He is seen standing with his legs spread apart while Antæus clings tightly to his mighty opponent's limbs in a last desperate attempt to maintain his balance. The composition of this group is identical with that of the group in the Edward Simon Collection, illustrated in Bode's "The Italian Bronze Statuettes of the Renaissance", Vol. III, Plate 196, but the position of the wrestlers is reversed. Dark brown patine on a finely made kingwood base of the Regence period, mounted in cuivre doré. *Height, 27 inches*

Gian da Bologna was born at Douai, Flanders, but passed the greater

part of his life in Italy, principally at Florence, where he became acquainted with Michael Angelo. He was one of the first members of the Academy of Florence. Among his masterpieces in the famous city of the Medici are the bronze statue of Mercury in the Imperial Gallery, the "Rape of the Sabines", and the "Centaur vanquished by Hercules". As a sculptor he is considered second only to Michael Angelo.

[SEE ILLUSTRATION]

### GIAN DA BOLOGNA

ITALIAN, 1524-1608

369 **VENUS AND DOLPHIN**

Nude figure, standing, with her bent left leg following the curve of the dolphin's body, her right hand covering her breasts while her left hand holds the Dolphin on a tapering bronze socle. A statue of remarkably fine workmanship.

From the Collection of the late Earl Cowley.

*Height, 23½ inches*

[SEE ILLUSTRATION]

### GIAN DA BOLOGNA

ITALIAN, 1524-1608

370 **BRONZE GROUP—AN ANCIENT DUEL**

Two lads in short leather jackets, one wearing a bascinet, at death-blows with clubs. The upstanding youth has lifted his right arm, holding his club high in the air, while his left arm parries the other's attack. His rival has been forced to the ground, his outstretched left leg and his guarding arm between him and defeat. The figures in this group are identical in handling with the statuettes of jesters at the Kaiser Friedrich Museum, Berlin, illustrated in Dr. Wilhelm Bode's book.

From the Collection of the late Sir Thornley Stoker, Dublin.

*Height, 15 inches*

[SEE ILLUSTRATION]



VENUS AND DOLPHIN  
BY GIAN DA BOLOGNA  
[NUMBER 369]



BRONZE GROUP—AN ANCIENT DUEL  
BY GIAN DA BOLOGNA  
[NUMBER 370]

## BY A PADUAN MASTER

ITALIAN, 16TH CENTURY

### 371 TWO GREAT DOOR KNOCKERS OF BRONZE

250-  
W. 7 & Co.  
The back composed of huge rosettes flanked by rams' heads with oak-leaf trophies and festoons holding garlands with eagles perched upon their ends. The centre formed by a ram's head with spreading horns. The battants formed by the outstretched bodies of lionesses. A bewildering wealth of detail married to a bold composition. Dark patine. (2)

From the Collection of Lord Foley.

*Height, 25 inches; width, 17 inches*

[SEE ILLUSTRATION]

## ADRIEN DE VRIES

DUTCH-ITALIAN, 16TH CENTURY

### 372 BRONZE STATUETTE OF BACCHUS

350-  
Orler.  
Full-length figure of nude youth with vineclad curling hair, his left hand resting on his goatskin, which partly covers a vine-laden tree-trunk; in his right he meditatively holds a winecup. Dark brown patine. *Height, 14 inches*

Adrien de Vries was born at The Hague in 1560; died after 1603. He was one of the most celebrated pupils of Gian da Bologna. Similar examples of his work are illustrated in Dr. Wilhelm Bode's book.

[SEE ILLUSTRATION]

## WORKSHOP OF GIAN DA BOLOGNA

ITALIAN, 16TH CENTURY

### 373 TWO BRONZE GROUPS—NESSUS AND DEJANIRA: TWO VERSIONS

895-  
W. 7 & Co.  
(a) The centaur Nessus with the nymph Dejanira seated on his saddled back, with her left arm about his neck. She displays an attitude of friendly repose. Warm brown patine. *Height, 7 inches*

(b) Nessus abducting Dejanira. Galloping with front legs skywards, he holds in his arms the struggling nymph, whose head is bent backward, while her left arm is outstretched in despair. Warm brown patine. (2) *Height, 10 inches*

[SEE ILLUSTRATION]





BRONZE STATUETTE OF BACCHUS  
BY ADRIEN DE VRIES  
[NUMBER 372]



TWO GREAT DOOR KNOCKERS OF BRONZE  
ITALIAN, 16TH CENTURY  
[NUMBER 371]



BRONZE GROUPS—NESSUS AND DEJANIRA: TWO VERSIONS  
WORKSHOP OF GIAN DA BOLOGNA, 16TH CENTURY  
[NUMBER 373]



BRONZE STATUETTE  
OF VENUS  
[NUMBER 374]



BRONZE STATUETTE  
WOMAN THROWING THE PILA  
[NUMBER 375]

ATTRIBUTED TO PIETRO LOMBARDI

VENETIAN, 16TH CENTURY

374 **BRONZE STATUETTE OF VENUS**

Nude figure slightly bent, holding in her hands the folds of a cloth which envelops part of her lower body. Warm brown patine.

*Height, 21 inches*

[SEE ILLUSTRATION]

CLOSELY RELATED TO BENVENUTO CELLINI

FLORENCE, 1500-1570

375 **BRONZE STATUETTE—WOMAN THROWING THE PILA**

Spiritedly modelled statuette of a young woman bending to throw the ball, in an attitude of balanced tensiety, with her weight resting on her right foot. Circular mottled grey socle. Dark brown patine.

*Height, 14½ inches*

[SEE ILLUSTRATION]

✓  
800 -  
Arnold.

✓  
550 -  
Raymond.

376 BRONZE DOOR KNOCKER BY A VENETIAN MASTER

ITALIAN, 16TH CENTURY

250 - Composition of two dolphin bodies centred upon a Medusa mask, the latter placed as a console supporting a statuette of Hebe. Dark patine.

Height, 14 inches; width, 11 inches

Symons.



BRONZE GROUP OF  
VENUS AND ADONIS

[NUMBER 377]

CLOSELY RELATED TO ALESSANDRO VITTORIA

VENETIAN, 16TH CENTURY

377 BRONZE GROUP OF VENUS AND ADONIS

00 - Standing figures in close embrace. The nude body of Adonis with a loin-cloth, while rich folds cover the lower body of Venus. Circular marble and porphyry socle.

Height, 14 inches

[SEE ILLUSTRATION]

Thomson.



BRONZE HERCULES  
AND CACUS  
[NUMBER 378]



BRONZE BACCHUS  
AND BACCHANT  
[NUMBER 379]

ATTRIBUTED TO JACOPO SANSOVINO

ITALIAN, 16TH CENTURY

✓ 378 **BRONZE GROUP OF HERCULES AND CACUS**

The upstanding figure of the nude Hercules about to strike the crouching figure of the robber Cacus with his axe. His loincloth held by a band on his shoulder has slipped from his loins. Cacus in a crouching position tries to pull his assailant to the ground.

From the Collection of the Earl of Carnarvon.

*Height, 22 inches*

[SEE ILLUSTRATION]

ATTRIBUTED TO PIETRO TACCA

ITALIAN, EARLY 17TH CENTURY

379 **BRONZE STATUETTE—BACCHUS AND CHILD BACCHANT**

Upstanding figure of the nude Bacchus holding in both hands castagnettes, his left leg leaning against the goatskin which covers a grape-laden tree trunk, his head in languorous attitude turned toward an infant Bacchant perched upon his shoulders. Dark brown patine.

*Height, 24½ inches*

[SEE ILLUSTRATION]

380 **BRONZE STATUETTE**

FLORENTINE, 16TH CENTURY

Apollo as an adolescent youth in contemplative pose. Contemporary cream-colored marble base and bronze socle.

*Height, 8½ inches*

381 **BRONZE STATUETTE OF A HORSE RAMPANT**

ITALIAN, 17TH CENTURY

Spirited conception of a horse, imagined in front of the Quadriga, front legs upheld in the air.

*Height, 13½ inches*

BY A LOMBARDIAN MASTER

ITALIAN, 17TH CENTURY

382 **BRONZE STATUETTE OF A HORSE**

In trotting pose with one front and one rear leg uplifted. Furnished with a gilded saddlecloth which falls in soft folds. On a contemporary walnut stand, with trophies in bronze, urn-shaped finials and winged scrolled feet.

*Height, 10 inches*

GIA CORAZZO

ITALIAN, 17TH CENTURY

383 **PIETA**

Polychrome terra-cotta group with the figures of the holy women in crimson and blue; model of great and appealing restraint.

*Height, 9 inches; width, 13 inches*



HEBE

MARBLE MEDALLION BY  
GIOVANNI LORENZO BERNINI

[NUMBER 385]



FLORA

MARBLE MEDALLION BY  
GIOVANNI LORENZO BERNINI

[NUMBER 385]

### GIOVANNI LORENZO BERNINI

ITALIAN, 1598-1680

#### 384 **TERRA-COTTA BUST OF MONSIGNOR GIACOMO MONTTOYA**

Original portrait bust model of the celebrated monument at Chiesa di Santa Maria di Monserrato in Rome. Montoya dressed in a loosely fitting soutane with open collar and arched sleeve opening. The forceful expression and delightful rendering have made his bust one of the most renowned sculptural creations of the seventeenth century. On a mounted circular socle.

*Jefferson*

### GIOVANNI LORENZO BERNINI

ITALIAN, 1598-1680

#### 385 **HEBE AND FLORA**

Two circular marble medallions. Profile heads. Hebe with grapevine in her boldly flowing hair; Flora with a bouquet of flowers tied into her draped and beribboned coiffure. Both carved in white Italian marble against a background of mottled grey marble. (2)

*150 - Symons*

[SEE ILLUSTRATION]



TABERNACLE  
BY LUCA AND ANDREA DELLA ROBBIA

[NUMBER 386]



386 **TABERNACLE OF STANNIFEROUS-GLAZE TERRA COTTA**

Architectural frame surrounding the tabernacle door of iron which is flanked by two seraphim garbed in brilliant but dark blue and against a drapery of golden yellow. Above the tabernacle arch the Santo Spirito and beneath, a winged amorino. To the right and left Doric pilasters panelled with fruit pendants in multicolored enamels. The architrave with festoons in colors on a blue ground tying motifs of cherub-heads connecting with the arched pediment. This is crested by upstanding cherub-heads filling the arch. To the right, to the left and crowning the arch are golden-yellow acanthus palmettes. The tabernacle rests on an arched voluted bracket enamelled in brilliant greens with floral scrolls flanking an armorial shield.

One of the most beautiful examples of the della Robbias' art, in color, scale, modelling and grace of design. The pilasters are nearly identical with those at Santa Maria degli Angeli at La Verna and the cherub-heads like those on the tondo of Madonna and Child in the Bargello, but the sublimely modelled seraphim are truly singular.

The tabernacle was first shown at an exhibition of early Italian Art, New Galleries, London, 1893-1894. From the Henry Willett Collection.

*Size, 13½ x 27 inches*

[SEE ILLUSTRATIONS]





DELLA ROBBIA TABERNACLE

[NUMBER 386]



CHINESE COMPOSITE BRONZE BIRD

[NUMBER 387]

387 CHINESE COMPOSITE BIRD OF BRONZE

MING

Broad outspread wings finely engraved with a palmette pattern and a tail of six leaf-shaped feathers. The head shows traces of the original polychroming of blue and crimson. The legs are of bright copper. Lacquered base heightened with gold. A finial or a weather-cock.

*Height, 16 inches*

[SEE ILLUSTRATION]

LIMOGES ENAMEL  
AND ALABASTER CARVING

NUMBERS 388-392A

388 LIMOGES ENAMEL MEDALLION

FRENCH, 17TH CENTURY

Oval portrait of the Grand Condé painted in profile with a cloak of ermine embroidered with scarlet and gold. The long curling hair is painted with high lights of gold. Dark blue mottled background.

*Size, 3 x 2½ inches*



PAINTED LIMOGES ENAMEL RETABLE  
BY NARDON PENICAUD  
[NUMBER 389]

### NARDON PENICAUD

LIMOGES, 1495-1539

#### 389 PAINTED ENAMEL RETABLE

775- Composed of six plaques, the upper centre with the Crucifixion, the lower with the entombment of Christ. To the left and right stations of the martyrdom. The enamels are laid in dark tones heightened in gold with flesh tints en camaieu. The soldiers and holy women are dressed in magnificent mediæval costumes. Backgrounds of deep blues, blue-greens, semé with stars. Each plaque is set in its original ivory moulding. They are assembled in a carved wood frame of a later addition. *Size, 20½ x 27 inches*

Nardon Penicaud was the head of a celebrated family of Limoges enamellers.

[SEE ILLUSTRATION]



LA CRECHE  
PAINTED LIMOGES ENAMEL  
16TH CENTURY  
[NUMBER 390]



"LES ROIS MAGES"  
PAINTED LIMOGES ENAMEL  
16TH CENTURY  
[NUMBER 391]

### ATTRIBUTED TO JEAN III PENICAUD

LIMOGES, MIDDLE OF 16TH CENTURY

#### 390 LA CRECHE

Painted Limoges enamel. The figures are in deep blues and golden-browns, with flesh tones en camaieu; background of arch and emerald-green verdure. Contemporary frame of mother-of-pearl, inlaid with discs of ebony.

Size, 9½ x 8½ inches

[SEE ILLUSTRATION]

### ATTRIBUTED TO LEONARD LIMOSIN

LIMOGES, 1505-1575

#### 391 "LES ROIS MAGES" (THE THREE KINGS)

Painted Limoges enamel. Figures in finely traced tones of gold, the flesh en camaieu. Background of architecture and greens beyond. Bronze baguette of later date.

Size, 8 x 7 inches

Léonard Limosin was "peintre émailleur du Roi." The handling of the figures recalls the enamels at St. Père de Chartres.

[SEE ILLUSTRATION]



TWO PAINTED LIMOGES ENAMEL CANDLESTICKS  
BY NOEL LAUDIN  
[NUMBER 392]

392 TWO PAINTED ENAMEL CANDLESTICKS BY NOEL LAUDIN

LIMOGES, 1585-1681

5-  
ter  
On circular bases enriched in relief with groups of winged amorini and others riding on monsters, enamelled "en camaieu" on dark blue with portrait medallions in gold. Cylindrical turreted stems in two tiers enamelled in blue and white with borders of gold. Signed inside foot, "Laudin émailleur au faubourg de Magnine à Limoges".  
(2)

From the Fontaine Collection.

Height, 8½ inches

[SEE ILLUSTRATION]



ALABASTER BAS RELIEF  
FRENCH, 16TH CENTURY

[NUMBER 392A]

ASCRIBED TO OTHON HENRI

FRENCH, 16TH CENTURY

**392A ALABASTER BAS RELIEF**

The Holy Women, the High Priest, and ministering torch bearers, surrounding the figure of the Infant Lord. Background of a canopied dais. Warm and lustrous old ivory patine.

Size,  $9\frac{1}{2}$  x  $7\frac{1}{4}$  inches

[SEE ILLUSTRATION]



TOURS HISTORIC TAPESTRY WOVEN FOR CLAUDE, DUC DE GUISE

[NUMBER 393]

**TAPESTRIES, INCLUDING BEAUVAIS**

**BRUSSELS, OUDENARDE, MORTLAKE, FULHAM**

**AND THE TOURS HISTORIC TAPESTRY FRIEZE**

**WOVEN FOR CLAUDE, DUC DE GUISE**

NUMBERS 393-420

**393 HISTORIC GENEALOGICAL TAPESTRY WOVEN AT TOURS  
FOR CLAUDE D'AUMALE, FIRST DUC DE GUISE**

FRENCH, EARLY 16TH CENTURY

00 - Showing pictorially, with an explanatory inscription in Gothic lettering, the lineage of the House of Guise and Lorraine, and its descent from the old Dukes of Aquitaine, traced generation by generation from St. Guillaume of Aquitaine, through Charlemagne and the Carolingian Kings and Emperors, portrayed and named in the order of their succession.

*Sawson* At the extreme left is St. Claude (7th century), Bishop of Besançon and patron saint of Claude de Guise, founder of the historic house which soon was second only to the House of France. St. Claude is dressed in episcopal robes, with mitre and crosier, and is seated in a throne chair, with the Duc de Guise kneeling at the left, and to the right the figure of a mendicant, symbolic of humility. A vine-clad column separates the portrait of the prelate and saint from the monarchs who follow, on the existing portion of the frieze.

Charlemagne (768-814), in imperial robes, with a fleur-de-lisé mantle of blue and a cape of crimson and gold, lined with ermine and embroidered with the imperial eagle, holds the orb and sword.

Louis the First, the Debonair (814-840), in ermine and gold, carrying the sceptre.

Charles the Bald (840-877), in mediæval armor.

Louis the Second, the Stammerer (877-880), in gold-embroidered, plum-colored velvet and cloak of gold, carrying the sceptre.



Charles the Simple, continuing the direct line (898-929), in mediæval armor with ermine-lined cloak of gold and broad collar of ermine. His successors follow in due order.

The legend begins:

COMENT ST GUILLE PATRO DE CENES COMTE DE POITIERS  
ET DUC DACQUITAINE EST ISSU DES ROIS DE FRACE. CHAR-  
LEMGNE ROY DE FRACE ET EPREUR ENGEDRA LOIS DE-  
BONAIR LEQUEL EGEDRA CHARLE CHAUE ET LUI EGEDRA  
LOIS LE BECGUE LEQUEL EGEDRA CHARLES LE SIMPLE  
. . . . etc.

Translation—"How St. Guillaume Patron of the Holy Sepulchre Count of Poitiers and Duke of Aquitaine is descended from the Kings of France. Charlemagne King of France and Emperor had issue Louis the Debonair who had issue Charles the Bald and he Charles had issue Louis the Stammerer who had issue Charles the Simple" . . . . etc.

The tapestry is woven en haute lisse on a dark blue ground semé with fleurs-de-lys of gold. There is no doubt that it was the work of the Duvals, renowned tapestry weavers of Tours. It is contemporary with the panel in the collection of Lord Iveagh, depicting the life of St. Guillaume, and there is a close resemblance between the two panels in their proportions, their columnar division, and the character of the lettering.

Claude, Duc d'Aumale et de Guise (1496-1550), for whom the tapestry was woven, was the son of René the Second, Duc de Lorraine, and Yolande d'Anjou. His descent from John the Good, King of France, is shown below.

JOHN THE GOOD, KING OF FRANCE  
(1350-1364)

|  
LOUIS II, DUC D'ANJOU  
AND KING OF NAPLES

|  
RENE I, KING OF NAPLES  
= ISABELLA, DAUGHTER OF  
CHARLES THE BOLD, OF LORRAINE

|  
YOLANDE OF ANJOU  
= RENE II, OF LORRAINE

|  
CLAUDE D'AUMALE  
FIRST DUC DE GUISE  
(1496-1550)



Claude d'Aumale married Antoinette de Bourbon, and was created Duc de Guise by François Premier. Although he was devoted to the cause of François, he cherished the ambitions which, inherited by his sons, François and the Cardinal de Lorraine, set France aflame. This tapestry was undoubtedly designed to increase his prestige by emphasizing his connection with the Crown.

*Length, 8 feet 11 inches; height, 20 inches*

[SEE ILLUSTRATIONS]



RIGHT HAND DETAIL OF THE  
TOURS HISTORIC TAPESTRY WOVEN FOR CLAUDE, DUC DE GUISE

[NUMBER 393]

### 394 HUNTING TAPESTRY OF THE RENAISSANCE PERIOD

FLEMISH, 16TH CENTURY

3250  
Y77 Muller

The centre occupied by a composition of Royal huntsmen chasing a deer with hounds. In the foreground are wild animals of the jungle attacked by ferocious dogs. The upper background is formed by a hunting lodge with pond and swans; tropical foliage and trees resembling twisted columns divide the landscape. To the right and left are hunting scenes; in the background and in the lower foreground animals of the chase and beasts of the tropics. The foliage and the figures are drawn with minute care and suggest in their conception the character of Enghien tapestries, and the drawings of Van Orley. The border is of the most formal type, delightfully contrasting with the tapestry. The top and bottom borders are composed of spiritedly conceived putti among fruit-laden branches, flower vases under mask-enriched canopied scrolls, and a profusion of flower motifs. The sides are designed with urn-shaped vessels filled with fruit and leaves sectioned by caryatides, satyrs and animals of the chase on consoles. The lower part and the side borders are upstanding female figures under flowered canopies. The tones of the tapestry are blue-greens and golden-tans. Original galloon of geometrical design.

*Size, 10 feet 5 inches x 15 feet 3 inches*

### 395 RENAISSANCE HUNTING TAPESTRY FLEMISH, 16TH CENTURY

1200 -  
Malof

Imaginative composition after Bernard Van Orley. Filled with groups of animals of the jungle, water birds and creatures of northern climes in tropical vegetation. In the background hunts of noble horsemen in mediæval costume with their attendants, and beyond the interesting outline of a hunting lodge in the clearing. Tones of rich blue and green, golden-tan and dark blue. The original border is of formal fruit and scroll arabesque pattern in three tones, the stiles woven with canopied musical figures at bottom and top, flower vases held by satyrs, and heraldic birds on pediments enriched with mascarons. The borders are heightened with brilliant touches of scarlet.

*Size, 10 feet 8 inches x 12 feet 3 inches*



GOthic HUNTING TAPESTRY  
16TH CENTURY  
[NUMBER 396]

### 396 LATE GOthic HUNTING TAPESTRY

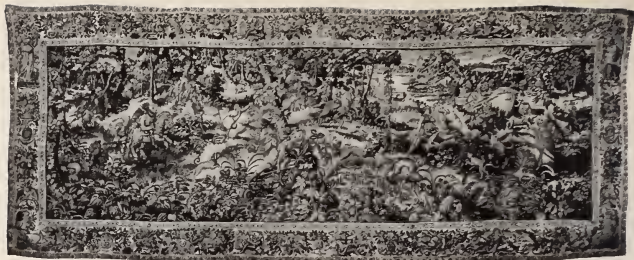
FLEMISH, END OF 16TH CENTURY

Depicting a monkey hunt of the Shah of Persia. The centre occupied by knotted trunks of trees, and filled with groups of monkeys old and young in terror of being shot by the archer beneath them. In the foreground huntsmen on friendly terms with a simian family. In the left the Shah himself on a charger with bow and arrow, and in the background a hunting lodge near Teheran. To the right again huntsmen on horseback and hunting dogs in pursuit of their prey. Doubtless inspired by a Persian miniature.

*Size, 7 feet 8 inches x 7 feet 8 inches*

It would seem that the tailless monkey—an inspiration to biologists—was known in Persia in the days of Shah Abbas.

[SEE ILLUSTRATION]



ENGHIEN HUNTING TAPESTRY  
16TH CENTURY  
[NUMBER 397]

397 ENGHIEN HUNTING TAPESTRY

FRENCH, 16TH CENTURY

Oblong tapestry panel representing a boar hunt. The entire centre is occupied by one continuous tale—To the right the hunter in mediæval costume on a charger about to slay the boar, which is furiously attacked by a pack of hounds, and beyond attendants and a falconer in scarlet and blue. Behind the hunter are groups of horsemen and their attendants all dressed in gold, scarlet and blue. In the distance a fortified town on a steep hill, farmhouses and a town on the river, and densely foliated forest with hunting incidents in profusion. In the foreground, tropically flowered greens and the delightfully humorous little group of peaceful sow and her young. Superb border on four sides; the uprights with allegorical female figures, some seated on daises, others in arbors, fruit-laden vessels, mask-enriched festoons, and heraldic birds perched upon arches. The top and bottom with groups of flowers and fruit, birds, figures, rustics gambolling with dogs, lute players, animals of the chase and mask-enriched urns. Narrow quatrefoil golden-yellow and blue tape.

*Size, 5 feet 9 inches x 14 feet*

[SEE ILLUSTRATION]

*5500-  
E. Arnold.*

398 **TWO BRUSSELS RENAISSANCE TAPESTRIES BY VAN DER BRUGGEN—THE STORY OF KING DAVID** FLEMISH, ABOUT 1650

A magnificent pair occupied by a multitude of figures large and small. Handsome architectural and floral groups with a design brilliantly brought forth in silver-grey against a mustard-yellow ground, with rich hues of crimson, blue and green. The original borders on three sides all designed with allegorical and mythological figures under canopies and flower urns. The motif of St. George and the dragon, musicians in arbors, and multitude of other vignettes and architectural ornaments. Woven in many colors with mustard-yellow predominating. One of the panels is signed in lower left hand corner with Brussels mark, crown, and initials "H.V.B." (2)

(a) **THE VICTORIOUS DAVID GREETED BY KING SAUL**

20 — The centre occupied by bearded warriors with the youthful figure of David in the foreground. He receives from King Solomon a gift of gold ducats in a cup with bags of gold ducats standing between him and young David. To the right a Renaissance palace with arched doorways and King Solomon on its steps calming the frantic populace who bring the news of young David's glory. In the background a town of archaic buildings, and fruit trees. To the right the outline of a pinnacled fortress. *Size, 8 feet 1 inch x 14 feet 11 inches*

(b) **A DECISION OF KING SAUL**

50 — In the right foreground he is seated on a rich dais of bronze, dressed in royal robes, guarded by a dog. Before him a group of citizens in handsome blue gold-embroidered velvet requesting his judgment. To the left the victorious David seated on a triumphal chariot meeting the masses and heralded by trumpeting outriders. Background of a Renaissance palace, a village and silhouettes of high mountains. *Border slightly cut. Size, 8 feet 1 inch x 12 feet 3 inches*





[NUMBER 399]

PROBABLY BY CATHERINE VAN DEN EYNDE

FLEMISH, 1605-1613

399 RENAISSANCE PERSONAGE TAPESTRY—THE STORY OF CLEOPATRA

*1050 -  
Russell*  
The centre is occupied by the tall upstanding figure of Marc Antony in imperial robes, and Cleopatra seated upon a dais, surrounded by attendants magnificently garbed and in armor. Background of a columnar porch leading to a doorway of a temple, and in its opening a multitude of figures. Handsome broad border of allegorical figures in arbors supported by caryatides. Fruit border vignettes with incidents from battles and triumphs.

Size, 11 feet 7 inches x 10 feet 11 inches

[SEE ILLUSTRATION]



GHENT LANDSCAPE GARDEN TAPESTRY

17TH CENTURY

[NUMBER 400]

400 GHENT LANDSCAPE GARDEN TAPESTRY

FLEMISH, 17TH CENTURY

The entire panel occupied by the bosquets and pathways of a formal garden, with a handsome fountain playing in the centre against a balustrade with proud tropical birds, and luxuriant foliage in the foreground. Formal border of later addition.

*Size, 6 feet 9 inches x 6 feet 6 inches*

[SEE ILLUSTRATION]



FLEMISH VERDURE CHATEAU TAPESTRY

17TH CENTURY

[NUMBER 401]

401 VERDURE CHATEAU TAPESTRY

FLEMISH, 17TH CENTURY

Occupied by two sturdy densely foliated trees with parroquets perched upon their branches and flowered bushes in the foreground. In the centre a cascaded brook drawing its waters from the moat of a mediæval castle beyond. The architecture of the round-towered castle with its Norman church and its rambling village is particularly engaging. Strongholds on the steep hills in the far distance. Handsome formal arabesque border in multicolored hues on two sides.

*Size, 8 feet 3 inches x 13 feet 3 inches*

[SEE ILLUSTRATION]

402 FLORENTINE TAPESTRY CANTONNIERE

ITALIAN, 17TH CENTURY

A very interesting tapestry door frame from the looms of Florence, composed of two upright and horizontal borders each woven with floriated volutes and soft tones of brown, green and tan, and vignettes of landscapes in verdure.

*Height of uprights, 10 feet 9 inches; width of the band, 23 inches*

[SEE ILLUSTRATION]





FLORENTINE TAPESTRY CANTONNIERE, 17TH CENTURY

[NUMBER 402]

#### 403 TAPESTRY DEPICTING THE HISTORY OF DON QUIXOTE

FLEMISH, 17TH CENTURY

00 - In the centre appear the Duke and the Duchess, admiring their daughters' graceful dancing. In the background one sees the Duke's palace designed with all the orders of architecture. The Duke and his family are dressed in magnificent robes of velvet and satin. To the right and left are luxuriantly foliated trees, and in the left foreground Don Quixote in full armor and at his side Sancho Panza preparing his master's meal. To the right a gorgeously dressed page in a crimson and yellow jacket, with yellow breeches and wearing a circular flower-crested hat, playing a cornemuse. Formal border of floriated arabesques and flower vases in colors on a dark brown ground.

*Size, 9 feet 4 inches x 14 feet 6 inches*

404 LILLE ARMORIAL TAPESTRY WITH THE STORY OF DON  
QUIXOTE

FLEMISH, 17TH CENTURY

4500-  
R. Mücke

The tapestry gives the incident of Cervantes' story which shows Don Quixote preventing the beautiful Quiteria from ending Don Basilio's life. She is dressed in gorgeous embroidered velvet of scarlet and gold with a scarf wildly floating from her coronet. Don Quixote is in full armor with feather-crested helmet. In the background a chestnut tree with eagles perched upon it and on the very top a nest with the eagle's young. Beyond that the blue-green outline of villages and hills. To the left is Sancho Panza holding the reins of the patient mare Rosinante. Superb border composed of a crowned eagle motif and vignettes of courtiers and lute players between fruit and flower laden urns and trophies. The top and bottom borders with vignettes with Ceres and Europa in cartouches held by amorini with flowered wings and against superbly designed flowered urns. The delightfully distinguishing feature of this tapestry is the subtle choice of brilliant color hues used in the shading of costumes, flowers and leaves, so characteristic of Wernier of Lille.

*Size, 12 feet x 9 feet 4 inches*

[SEE ILLUSTRATION]



LILLE 17TH CENTURY ARMORIAL TAPESTRY  
WITH THE STORY OF DON QUIXOTE

[NUMBER 404]



ITALIAN RENAISSANCE TAPESTRY

[NUMBER 405]

405 ITALIAN RENAISSANCE TAPESTRY

EARLY 17TH CENTURY

Uncommon panel, complete in its composition. The centre occupied by the figure of a bearded bard in flowing crimson robes playing Apollo's Lyre. On the folds of his robe appears a naïve inscription. He is seated on a bowl fleuretted and to the right and left are fruit-laden trees. Original border of climbing grape-clustered vine and floral arabesque, in soft green-blues, on a black ground.

*Size, 5 feet 3 inches x 5 feet*

[SEE ILLUSTRATION]

1200-  
Symons

406 FLORENTINE TAPESTRY PANEL—THE BOAR HUNT

ITALIAN, 17TH CENTURY

Superbly drawn composition after Carravaggio of three huntsmen in mediæval costumes of scarlet and blue and one in Roman armor, attacking the boar; to the right and left, hunting dogs.

Size, 6 feet 9 inches x 9 feet



VERDURE CHATEAU TAPESTRY  
FLEMISH, 17TH CENTURY

[NUMBER 407]

407 VERDURE CHATEAU TAPESTRY FLEMISH, LATE 17TH CENTURY

A composition of great charm. The ground and the foliage forming an almost rectangular frame for a vista with a cascade in the foreground of a mediæval château, pinnacled castle surrounded by a moat, and beyond castles larger and smaller on crags and hills. To the right and left densely foliated trees and water plants. The right with a water bird amongst its greens.

Size, 7 feet 10 inches x 10 feet

[SEE ILLUSTRATION]

# 408 IMPORTANT MORTLAKE VERDURE AND ANIMAL TAPESTRY

ENGLISH, EARLY 18TH CENTURY

2200-  
Dynamis  
The centre occupied by forests with long rows of trees foliated with finely woven leaves; the trees form an arch disclosing hills with fortified towns in the distance and in the foreground animals of the tropics and beasts of prey in greens of dense vegetation. Sumptuous Brussels border composed of landscape vignettes flanked by fruit baskets and floral arabesque in golden-yellow, blue and green.

*Size, 10 feet 3 inches x 14 feet 3 inches*

# 409 OUDENARDE VERDURE TAPESTRY OF EXTRAORDINARY DIMENSIONS BY JAN VAN DER STICHELEN

FLEMISH, ABOUT 1690

1900-  
Dynamis  
An unusually long and narrow tapestry so very suitable for the scale of our rooms. It is composed of three definite compositions which form a continuous tale. The centre a richly foliated tree with birds upon its branches and grazing cattle under its shadows; beyond a bridge and a road leading to a castle of rusty Gothic architecture, and in front swans in a pond. To the left a hamlet with a mill and churches in the foreground, and animals of the forest. Border of garden flower garlands in soft greys and tans heightened with blue-green. Signed on the border "Audenar".

*Size, 22 feet 6 inches x 10 feet*

# 2800- 410 FULHAM "TENIERS" TAPESTRY—"WINTER"

ENGLISH, 18TH CENTURY

M.L. Searcy  
A snowclad landscape with a farmhouse to the right and a frozen pond covered with skaters to the left; beyond, an arched opening in the hillside with cottages and churches upon it and through the arch continues the pond again with skaters. In the foreground a group of rustics preparing for their meals.

Worthy of note are the amazing freshness of color and fineness of point, and among others the enchanting detail of the horse-driven sleigh, the horse with feathered headpiece and handsomely garbed children in the sleigh. Original formal border in the style of the Gobelins.

*Size, 9 feet x 10 feet 8 inches*

The Fulham manufactory was established by Peter Parisot in 1750. It lasted under the patronage of the Duke of Cumberland for five years. The sale of its entire stock took place April 30, 1755. The above tapestry figured in the catalogue as one of "a set of Rich and Beautiful Tapestries in the manner of the Gobelins".

[SEE ILLUSTRATION]





FULHAM "TENIERS" TAPESTRY—"WINTER"  
18TH CENTURY

[NUMBER 410]

411 VERDURE TAPESTRY PANEL

FLEMISH, 17TH CENTURY

Upright hanging of fine weave occupied by a woodland scene with densely foliated branches in blue-greens, silver-greys and tans with brightenings of scarlet. A most agreeable composition.

*Size, 8 feet x 4 feet*



MORTLAKE VERDURE TAPESTRY

EARLY 18TH CENTURY

[NUMBER 412]

412 MORTLAKE VERDURE TAPESTRY

ENGLISH, EARLY 18TH CENTURY

Delightful composition of a feudal park with rows of upright symmetrically foliated trees. The foreground with two giant trees handsomely shaped with broadly spreading foliage. To the left a Tudor mansion with a pond and swans in the foreground. Details of houses, domestic animals and a bird perched upon a branch.

*Size, 7 feet 5 inches x 13 feet*

[SEE ILLUSTRATION]

413 VERDURE TAPESTRY PANEL

FLEMISH, LATE 17TH CENTURY

Richly filled wooded landscape with birds in the foreground and in the arched clearing a feudal mansion; a town in the far distance. Rich blue-green and golden-tans.

*Size, 7 feet 7 inches x 10 feet 9 inches*





[NUMBER 414]

414 BEAUVAIS HUNTING TAPESTRY—"MORNING OF THE HUNT"

FRENCH, 18TH CENTURY

255 A groom dressed in scarlet and blue is blowing a hunting horn, while with his right he restrains the hounds. Background of a park, a stone balustrade woven in an exceptionally fine point.

1 ymons.

Size, 8 feet 8 inches x 6 feet 3 inches



[NUMBER 415]

415 BEAUVAIS HUNTING TAPESTRY—"THE HUNT NEARING ITS  
END"

FRENCH, 18TH CENTURY

The noble huntsman gaily attired and armed with a spear has nearly reached the stag. Soft tones of tans and heightenings of agreeable brilliance.

Size, 8 feet 8 inches x 6 feet 3 inches

2750 -  
Depmons.

416 BEAUVAIS TAPESTRY—"RURAL AMUSEMENT"

FRENCH, 18TH CENTURY

Charmingly composed upright panel woven in the most delicate tints of canary-yellow and blue-greens. It depicts the parting of young lovers; the man in a canary-yellow jacket with striped blue and yellow breeches is seen standing against the silhouette of a boat, bidding farewell to the youthful shepherdess. In the foreground are sheep, goats, a shepherd dog and pastoral emblems. Geometrical border of the period.

*Size, 9 feet 10 inches x 5 feet 7 inches*

417 LOUIS QUINZE AUBUSSON TAPESTRY FRENCH, 18TH CENTURY

Softly colored verdure panel with a macaw with long rose-colored plumage perched upon a tree branch. To the right and left are classic buildings and in the foreground is a moat with ducks. The greens enlivened by rose bushes. Formal ribbon and shell pattern border in yellows on a rose ground.

*Size, 9 feet 4 inches x 10 feet 11 inches*

418 AUBUSSON VERDURE AND ANIMAL TAPESTRY AFTER OUDRY

FRENCH, EARLY 18TH CENTURY

Handsome composition of a stag in proud posture screened behind the trunks of trees being tracked by a pack of spirited hounds. In the background a château without houses. To the right a tall chestnut tree screening a wall-fountain with a lion's mask as a giant spout. To the left copiously foliated bushes. Soft tones of blue-green and silver-grey heightened with shadow lines of orchid. The bodies of the hounds and the stag are delightfully shaded in grey-black and white.

*Size, 8 feet 10 inches x 14 feet 9 inches*

419 LARGE VERDURE TAPESTRY PANEL

FLEMISH, END OF 17TH CENTURY

725-1  
berg  
The entire tapestry occupied by densely foliated trees framing in a clearing the vistas of far-away mansions, while in the foreground perched upon tree trunks and greens are tropical birds. Tones of blue, blue-green and golden-tans. Handsome Renaissance border of flower urn, arabesques and cherubim volutes. Dark brown ground.

*Size, 9 feet x 16 feet 6 inches*

420 BRUSSELS RENAISSANCE TAPESTRY—"THE DREAM OF ADONIS"

FLEMISH, EARLY 17TH CENTURY

1900-  
J. L. L.  
Personage tapestry. The centre occupied by the sleeping youth, approached by Venus and Amor. Superb architectural background of an archway and Renaissance buildings. Rich coloring in the Italian taste, delightful borders of vignettes containing formal gardens and landscapes, with copiously designed flower motifs and birds in heraldic postures and musical genia.

*Size, 10 feet 10 inches x 9 feet 11 inches*

FOURTH SESSION

NUMBERS 421-578

**TABLES FROM THE SHOPS OF KARL FREUND**  
**ANTIQUE MAHOGANY FURNITURE AND MIRRORS**

NUMBERS 421-432

421 **VENETIAN TRAY TABLE**

With eighteenth century tray, painted in black and gold in the Chinese taste. Circular top. On a tripod stand of a later date.

*Height, 25½ inches; diameter, 17½ inches*

422 **PAIR OF COLUMNAR STANDS**

Topped with eighteenth century Dutch Chinese lacquer coasters to serve as smoking stands. (2)

*Height, 26 inches*

423 **PAIR OF COLUMNAR STANDS**

Similar to the preceding. (2)

*Height, 26 inches*

424 **MAHOGANY FOLIO WAGON**

ENGLISH, 18TH CENTURY

In the form of a square cage with columnar balusters on four sides and rails between, making in all, three compartments. One drawer. A small piece of furniture which adds to the charm of the library or living room.

*Height, 22 inches; width, 20 inches*

425 **MAHOGANY DRESSING MIRROR**

ENGLISH, 18TH CENTURY

Graceful serpentine front. Three drawers with finely inlaid amboyna, holly and maple. Oval mirror frame, supported on brackets.

*Height, 28 inches*

426 **GEORGE THE FIRST PIER GLASS**

ENGLISH, EARLY 18TH CENTURY

Moulded and shaped frame, with delicately carved and gilded gesso moulding. Pediment outcurved and enriched with carved flower motif in gold.

*Height, 33 inches*

427 **HEPPLEWHITE SATINWOOD WORK TABLE**

ENGLISH, 18TH CENTURY

Graceful and delicately constructed table on outcurved tapering angular supports; the body is formed by an oblong octagonal box handsomely marquetryed with geometrical border in kingwood and maple, with an engraved centre by Bartolozzi surrounded by gold-enriched frame. The interior is fitted with bobbin compartments containing some of the original spool cases and small caskets with finely marquetryed covers.

*Height, 27½ inches; width, 20 inches; depth, 15 inches*

428 **MAHOGANY MYSTERY TABLE**

ENGLISH, 18TH CENTURY

Table of the Sheraton period, designed to appear as a drop leaf table, with two drop leaves to the innocent onlooker, but in reality composed of a secret compartment uncovered by spring device under the moulded top. *Height, 29 inches; width, 26 inches; depth, 12 inches*

429 **LOUIS SEIZE MAHOGANY VITRINE**

In the form of a console on columnar fluted supports, the flutes lined with cuivre doré. Semi-oval tray resting on tapering turned fretted cuivre doré members. The broad semi-oval apron is panelled with finely beaded baguettes of cuivre doré. The top is hinged and glazed.

*Length, 23 inches; depth, 11 inches*

430 **SHERATON MAHOGANY WRITING TABLE**

ENGLISH, 18TH CENTURY

The lower part of the table with one single drawer, with original es-cutcheon ring handles and a cabinet with three small drawers and one shelf guarded by a shaped rail which is enriched with a delicately marquetryed medallion of a flower vase. Fine inlays of satin-wood on richly figured mahogany veneer.

*Height, 50 inches; length, 22 inches; depth, 19 inches*

431 **SMALL CRYSTAL CHANDELIER**

FRENCH, 18TH CENTURY

Vase-shaped with crown-shaped neck and furnished with a circular ring with pendent arms.

432 **PAINTED TABLE IN THE VENETIAN TASTE OF THE EIGH-TEENTH CENTURY**

With engraved mirrored top.

*Height, 18 inches; length, 17 inches; width, 13 inches*

## FRENCH AND ENGLISH CHAIRS

NUMBERS 433-434

### 433 SIX "DIRECTOIRE" CARVED SIDE CHAIRS

ENGLISH, EARLY 19TH CENTURY

30 — On fluted and tapering baluster supports, panelled and husk-carved aprons. Rosetted dies. Backs enriched with sphinx caryatides and with splat of a solitary acanthus leaf. Head rail formed by a carved panel. Painted apple-green and gold. Seat and head rail upholstered with eighteenth century damask. (6)

*To be sold in pairs.*

### 434 LOUIS SEIZE BERGERE

FRENCH, 18TH CENTURY

Tub chair, faced by free vase-shaped balusters; bowed front on fluted supports; angular incurved back; loose cushioned seat.

## GARDEN STATUES AND MARBLE SPANIELS

NUMBERS 435-436

### 435 TWO TERRA-COTTA GARDEN STATUES FRENCH, 18TH CENTURY

Of the Louis Seize period. A youth seated on a block of stone, reading a book with a dog at his side. He is dressed in a square tail coat, long vest and knee breeches. A young woman in close-fitting bodice and square opening, flower and bow of ribbon at her breast, pannier skirt and underskirt with frilled border. She is seated on a trunk of a tree and holds in her left hand a closed fan. Circular bases. Painted to simulate lead. (2)

*Height, 28 and 29 inches*

### 436 TWO CARVED MARBLE STATUETTES OF THE STUART PERIOD

ENGLISH, 17TH CENTURY

60 —  
elle A pair of King Charles spaniels, said to have been carved out of marble for the Duchesse du Maine as a gift from the Merry Monarch. They represent a male and a female, the latter with its young. They are both depicted in seated positions in the heraldic attitude which has become part of their nature. There is a delightfully humorous quality in the handling of the coats. (2)

*Height, 9 inches*



**WOOD, PORCELAIN AND METAL LAMPS**  
**ANTIQUE CHANDELIERS AND MIRRORS**

NUMBERS 437-450

**437 TWO URN-SHAPED WOOD LAMPS**

85- Decorated with brilliantly colored flowers in the Oriental taste on dark grounds. Scroll handles of metal. Fitted with shades from the shops of Karl Freund. (2) *Height, 20 inches*

**438 COPPER BOWL ENAMELLED AND MADE INTO LAMP**

FLEMISH, 17TH CENTURY

75- Bulbous body of generous circumference. Fitted with shade from the shops of Karl Freund. *Height, 25 inches*

**439 PERGAMINE SHRINE**

27 1/2- From the shops of Karl Freund; holding porcelain stork. *Height, 10 inches*

**440 TWO TURQUOISE-BLUE BOTTLE-SHAPED DECK VASES MADE INTO LAMPS**

150- Invested with a shaded metallic glaze and covered with Saracenic arabesques and letters. Mounted on cuivre doré stands in the Chinese taste. Fitted with shades from the shops of Karl Freund. (2) *Height, 23 inches*

**441 TWO DRESSING TABLE LIGHTS**

60- Composed of two eighteenth century English embroidered silk pictures placed above black and gold lacquer pewter candlesticks, wired for electricity and fitted with shades from the shops of Karl Freund. (2) *Height, 15 inches*

**442 TWO VIEUX SAXE (MARCOLINI) PORCELAIN PEDESTALS**

18TH CENTURY

35- Circular drum-shaped bodies covered with richly mulberry-colored detached motifs of hunting scenes, and floral bouquets on a white ground; heightened with gold and blue. Marked with the crossed swords and the Marcolini star. (2) *Height, 5 inches*

**443 PORCELAINE-DE-PARIS TWO-HANDLED URN MADE INTO LAMP**

60- Milk-white glaze on a bulbous body; pierced neck, lion handles. Fitted with shade from the shops of Karl Freund. *Height, 22 3/4 inches*



444 TWO CHINESE FLOWER POTS MADE INTO LAMPS

YUNG-CHENG

1/0 - Invested with floral traceries in color on a canary-yellow ground. Hexagonal in shape, with sloping sides and arched bases. Wired for electricity and fitted with shades from the shops of Karl Freund.

(2)

*Height, 17 inches*

445 LOUIS SEIZE CRYSTAL CHANDELIER FRENCH, 18TH CENTURY  
Vase-shaped, and composed of strands of diamond-cut pendants.

6 - 446 LOUIS SEIZE CRYSTAL CHANDELIER FRENCH, 18TH CENTURY  
Composed of a bowl of pendants held by square cut rim and fitted with six metal arms. Profusion of crystal scrolls with cabochon medallions.

✓ - 447 EGLUMISE CONSOLE MIRROR

Arched frame. The mirror decorated with a design of a doorway, flowers, festoons and birds in brilliant colors.

*Height, 3 feet 6 inches; length, 6 feet 3 inches*

448 CARVED AND GILDED REGENCE CONSOLE MIRROR

FRENCH, 18TH CENTURY

20 - Arched and mullioned pediment top crested by shell and enriched with festoons; voluted ear brackets with handsome leaf finials. The inner frame is arched, fluted and leaf-carved.

*Height, 72 inches; width, 42½ inches*

✓ - 449 LOUIS SEIZE CARVED CONSOLE MIRROR

FRENCH, 18TH CENTURY

Designed in the taste à la Grecque, the angular frame with meander corners crested by a bracket supporting profile medallion in low relief on trophies and floral relief carvings. The base is festooned beneath with ram's-head enrichments. The inner frame is arched.

*Height, 69 inches; width, 30 inches*

20 450 LOUIS QUATORZE CARVED AND ENGRAVED MIRROR

FRENCH, EARLY 18TH CENTURY

Boldly shaped finely gilded frame, the inner moulding shield-shaped, carved with guilloche and enriched with à jour scrolls rising from volutes and miniature consoles with bold mask cresting and lambrequined pediment. The mirror plate depicts a bacchic amazon dancing on a group of trophies and scrolls.

*Height, 7 feet 4 inches; length, 3 feet 3 inches*

**MANTEL, HIGH CASE, TABLE AND WALL  
CLOCKS, AND A WALL BAROMETER**

NUMBERS 451-549

**451 LARGE SUNBURST LOUIS SEIZE CARTEL CLOCK**

DUTCH, 16TH CENTURY

165- Uncommon wall clock designed with a richly gilded carved wood sunburst surrounding the dial. The pendulum is of a particularly handsome pattern, its weight being made of a finely engraved circular bronze disc suspended from a lyre. In going order.

*Height, 43 inches*

**452 GEORGIAN MAHOGANY BAROMETER AND THERMOMETER**

DUTCH, 18TH CENTURY

60- Magnificent architectural case, the broken pediment carved with acanthus and supported by Corinthian half columns of cuivre doré, finely marquetryed architrave, bronze enriched. The case itself is glazed and supported by a finely festooned and carved bracket.

*Height, 48 inches*

**453 CHARLES THE SECOND LANTERN CLOCK** ENGLISH, ABOUT 1680

65- Made by Thomas Moore, Ipswich, noted in "Britten" as working during the last quarter of the seventeenth century. The brass dial with a single hand denotes this clock to be of early make. Domed case with a frieze of pierced and engraved foliage scrollwork around the upper part. On four baluster feet.

*Height, 12 inches*

**454 HIGH CASE STUART CLOCK**

ENGLISH, 17TH CENTURY

65- Slender body with moulded hood, flanked by two Doric columns. Original strop hinges. Bronze dial with elaborate spandrels; signed, "Thomas Moore, Medford."

*Height, 6 feet 7 inches*

**455 SHIP'S CLOCK BY MARMADUKE STORR OF LONDON**

ENGLISH, 18TH CENTURY

75- Circular body backed by crown and canopy-shaped panel of mahogany in the Queen Anne taste with marquetry enrichments.

*Diameter, 14 inches*

Marmaduke Storr is mentioned in Britten's "Clocks and Watches" as situated at 20 Lombard Street from 1760 to 1774.

- 456 **LOUIS SEIZE BRONZE STATUETTE SUPPORTING A CLOCK**  
Hercules after Gian da Bologna. Bent to support the gilded vault of heaven. On a marble and porphyry socle, mottled with violet and cream and enriched with motifs from classic antiquity in low relief. In running order. *Height, 16 inches*

- 457 **BRONZE MANTEL CLOCK** FRENCH, 18TH CENTURY  
Angular metal case covered with an uncommon lacquer simulating grey porphyry. In running order.

- 458 **FRENCH EMPIRE CUIVRE DORE MANTEL CLOCK**  
FRENCH, EARLY 19TH CENTURY  
Delightful composition of a black-faced jester in the costume of the Italian comedy, holding with his left hand and supporting on his left knee a birdcage pavilion, with its window filled by a bird. The front holds the dial surrounded by finely engraved spandrels. Shaped base enriched on two sides with the emblem of the bee and in the centre with antefix. Richly gilded. In going order. *Height, 13 $\frac{1}{4}$  inches*

- 459 **VENETIAN DIRECTOIRE CARVED AND GILDED MANTEL CLOCK** ITALIAN, 18TH CENTURY  
Rectangular wooden case enriched with fretted cuivre doré ornaments and shaped as a pedestal of classic form. It bears in the centre a clock dial with black letters and supports a finely carved allegorical statuette of a young female draped in the robes of antiquity and seated on a columnar torso. The old gold has assumed a rich tone of orange-red. In going order. *Height, 18 $\frac{3}{4}$  inches*

**JACOBEOAN FURNITURE, INCLUDING A**  

---

**JAMES THE SECOND NEEDLEWORK DINING SET**  

---

NUMBERS 460-462

- 460 **JAMES THE SECOND NEEDLEWORK SET OF SIX DINING CHAIRS** ENGLISH, LATE 17TH CENTURY  
Rare set of six walnut chairs with original frames. On bold C-scrrolled supports; uncommon arched front rails; baluster side and back rails. The narrow backs and seats are covered with contemporary flowered needlework in tans and greens on a dark brown ground. (6)  
*To be sold in pairs.*

461 **JACOBEOAN OAK SIDE TABLE**

ENGLISH, 17TH CENTURY

On four columnar supports with straight rails. One front drawer.  
Moulded top. *Height, 26 inches; top, 31¼ x 20½ inches*

462 **JACOBEOAN OAK JOINT STOOL**

ENGLISH, 17TH CENTURY

On vase-shaped balusters; moulded apron and top.

*Height, 20 inches; length, 17 inches; width, 10 inches*

**WROUGHT IRON TORCHERES**  
**AND ENAMELLED CANDLESTICKS**

NUMBERS 463-465

463 **GOTHIC WROUGHT-IRON CHANCEL LIGHT**

SPANISH, 15TH CENTURY

On sturdy tripod base. Angular stem. Cylindrical candleholder.  
Wired for electricity, with shade from the shops of Karl Freund.

*Height, 5 feet 3 inches*

464 **TWO WROUGHT-IRON TORCHERES**

Tripod brazier supports. Wired for electricity and fitted with shades  
from the shops of Karl Freund. (2) *Height, 5 feet 3 inches*

465 **TWO BATTERSEA ENAMEL CANDLESTICKS**

ENGLISH, 18TH CENTURY

Graceful baluster stems on ogee bases invested with a brilliant bleu-de-chine glaze, interrupted by floral and landscape reserves painted in sanguine on a cream-colored ground. (2) *Height, 10 inches*

**NEEDLEWORK, TAPESTRY AND DOWN-COVERED**

**FURNITURE, LIBRARY FURNITURE**

**WALNUT AND MARQUETRY STUART CHAIRS**

NUMBERS 466-479

466 **DOWN-COVERED "EMPIRE" SETTEE**

ENGLISH, EARLY 18TH CENTURY

On lyre-shaped frame with show wood arms, lacquered black and gold. Covered with blue velvet. A comfortable sofa of unusually graceful proportions. *Length, 6 feet*

467 **PAINTED THREE FOLD-CANVAS SCREEN**

Occupied by view of the fountains and gardens of Chantilly.

*Height, 7 feet 8 inches; width of each panel, 21½ inches*

468 **CARVED MAHOGANY CHIPPENDALE PEMBROKE TABLE**

ENGLISH, 18TH CENTURY

On square tapering legs. The shaped top with moulded edge is carved with acanthus-leaf and ribbon motif. The front bears one drawer fitted with its original drop handle; the reverse bears one dummy drawer.

*Height, 27½ inches; length, 29 inches; width, 17 inches*

*Width, extended, 34 inches*

469 **TWO BOOKCASES WITH ENAMELLED LOUIS QUINZE BISQUE STATUES**

The book cases are angular in shape. The lower parts with three shelves, the upper parts holding niches harboring eighteenth century enamelled bisque statues of the young King and Queen of Naples. The stiles are furnished with eighteenth century engraved mirror panels. Cases from the shops of Karl Freund. (2)

*Height, 6 feet 2 inches; width, 2 feet 2 inches*

470 **TWO WILLIAM AND MARY WALNUT MARQUETRY SIDE CHAIRS**

ENGLISH, 17TH CENTURY

On delicate cabrioles carved at the knees in a shell pattern; the chair seat is finely inlaid in a floral design. The shaped back is headed by a shell carving; the centre splat with various colored woods in flowers and leaves. Seats covered in old red damask. (2)

*Height, 42 inches*

471 **TWO WILLIAM AND MARY WALNUT MARQUETRY SIDE CHAIRS**

ENGLISH, 17TH CENTURY

Similar to the preceding. (2)

*Height, 42 inches*

472 **TWO WILLIAM AND MARY WALNUT MARQUETRY SIDE CHAIRS**

ENGLISH, 17TH CENTURY

Similar to the preceding. (2)

*Height, 45½ inches*

473 WALNUT AND RENAISSANCE TAPESTRY SETTEE

ITALIAN, 16TH CENTURY

500 - On square legs; splat-shaped arms on turned arm rests; the back surmounted by carved and gilded finials. The seat and back covered in Renaissance tapestry of conventional fruit and flower design in brilliant colors.

*Height, 51 inches; length, 58 inches*

Harmonizing with the two following numbers, with which the settee forms a suite.

474 TWO WALNUT AND RENAISSANCE TAPESTRY ARMCHAIRS

ITALIAN, 16TH CENTURY

300 - To harmonize with the preceding. (2) *Height, 51 inches*

475 TWO WALNUT AND RENAISSANCE TAPESTRY ARMCHAIRS

ITALIAN, 16TH CENTURY

285 - To harmonize with the preceding. (2) *Height, 51 inches*

476 LOUIS TREIZE WALNUT AND NEEDLEWORK ARMCHAIR

FRENCH, 17TH CENTURY

335 - Angular frame of the period. On spirally twisted supports and rails with spirally twisted arm rests and columnar arms. Back and seat covered with sixteenth century needlework of musical rustics holding lutes, and women in the tight-fitting bodices of the time. Background of farmhouses and flower arabesques in soft blue, green, orange and tan.

477 LOUIS TREIZE NEEDLEWORK STOOL FRENCH, 17TH CENTURY

80 - Square baluster frame of walnut lacquered red and gold, covered with sixteenth century gros-point needlework of a handsome floral vase and stiff flower pattern worked in greens and tans. (As is)

*Height, 16 inches; length, 26 inches; width, 22 inches*

478 TWO LOUIS SEIZE BERGERES FRENCH, 18TH CENTURY

375 - An exceptionally fine pair of large oval-back French tub chairs on fluted supports, with fluted and carved arms and moulded backs. The backs and arms are covered in original Utrecht crimson velvet with cushions of a later addition. (2)

479 TWO RENAISSANCE TAPESTRY STUART CHAIRS

700 - Handsomely carved and shaped walnut frames on C-scrrolled supports and cross rails; scrolled and moulded arms and arm rests; backs and seats covered in sixteenth century Flemish tapestry, the backs with figure subjects in arbors and under canopies, the seats with mermaid body and flower and fruit vase compositions in golden-yellows and blues on a tan ground. (2)

## NEEDLEWORK, VELVET AND TAPESTRY CUSHIONS

### EMBROIDERIES AND NEEDLEWORK CARPETS

NUMBERS 480-493

- 480 **RENAISSANCE PETIT-POINT PANEL** ENGLISH, 16TH CENTURY  
Depicting an incident in the story of Esther and Ahasuerus. An exceedingly interesting needle-picture filled with spiritedly drawn figures—warriors and townspeople, a cavalcade, herds of sheep, etc. Background of Tudor mansions. Worked in multicolored stitches, in the very finest point on a soft green ground.

*Height, 18 inches; length, 64 inches*

- 481 **CUT AND UNCUT BLACK VELVET CUSHION**

SPANISH, 18TH CENTURY

Oval shaped, handsome floreate and ribbon pattern.

- 482 **TWO FIGURED BLACK VELVET CUSHIONS**

SPANISH, 18TH CENTURY

Cut and uncut velvet covered with a design of candelabra and fleurettes. (2)

- 483 **TWO FIGURED BLACK VELVET CUSHIONS**

SPANISH, 18TH CENTURY

Similar to the preceding. (2)

- 484 **TWO STUART CREWEL CURTAINS** ENGLISH, LATE 17TH CENTURY

Embroidered with archaic stiff-leaf branches in a bold continuous pattern in rich blue-green on cream-colored ground.

Note the liveliness of the design conveyed by the treatment of the veins. (2)

*Length, 92 inches; width, 58 inches*

- 485 **NEEDLEWORK BEDCHAMBER CARPET** FRENCH, 18TH CENTURY

A very finely embroidered floor covering composed of bouquets of flowers tied with ribbons and arranged symmetrically, and borders of a similar pattern in a continuous composition worked in softly colored silks on a flambé ground, the lower section shading into a soft apple-green; polychrome fringe.

*Size, 7 feet 8 inches x 5 feet 1 inch*

486 **RENAISSANCE TAPESTRY CUSHION** FLEMISH, 16TH CENTURY

200- The top occupied by the picture of a noble lute player and his adorata in Renaissance costume, and beyond a female attendant. Background of a formal garden with château, and in the foreground a pavilion and brilliantly colored garden wall. Polychrome fringe.

487 **LARGE NEEDLEWORK CARPET OF THE PERIOD OF CHARLES THE TENTH** FRENCH, FIRST QUARTER OF 19TH CENTURY

45- A very engaging floor covering in excellent state of preservation, and worked in the gayest and still subtle color combinations with a series of floral reserves in the pseudo-Gothic taste of the time, surrounded by bold floral and fleur-de-lisé arabesques in brilliant canary-yellows and silver-greys on a sang-de-bœuf ground.

*Size, 17 feet 4 inches x 13 feet 10 inches*

488 **HENRI DEUX NEEDLEWORK CUSHION** FRENCH, 17TH CENTURY

45- Square top covered with a needlework panel with a centre of animals in heraldic posture, grouped on a bush of stiff-leaved flowers in blue, green, apricot and tan on a sepia ground.

489 **LOUIS SEIZE NEEDLEWORK CUSHION** FRENCH, 17TH CENTURY

45- Handsome pattern of bold floriated branches with sunflowers and carnations surrounding an eagle at flight among arabesques in color on a dark brown ground.

490 **HENRI DEUX NEEDLEWORK CUSHION** FRENCH, 16TH CENTURY

35- Very finely worked panel of needlework with animal subject surrounded by contemporary crimson velvet.

491 **TWO FIGURED VELVET PADS** SCUTARI, 17TH CENTURY

45- Silk velvet, woven with a design of chevrons in a Hungarian point pattern; scarlet and green on a gold cloth ground. (2)

*Length of each, 42 inches*

492 **TWO FIGURED VELVET PADS** SCUTARI, 17TH CENTURY

40- Silk velvet, woven with a design of chevrons in a Hungarian point pattern; scarlet and green on a gold cloth ground. (2)

*Length, 41 and 42 inches*

493 **THREE TABLE RUNNERS OF RENAISSANCE APPLIQUE EMBROIDERY** GENOESE, 16TH CENTURY

42-5 Composed of two bands of golden scrolls with brilliantly colored flowers on a crimson velvet ground. One with formal golden-yellow embroidery. (3)

*Length, 21, 20 and 24½ inches*



## ANTIQUE FRENCH AND DOWN-COVERED FURNITURE

NUMBERS 494-506

### 494 LOUIS QUINZE CARVED WALNUT CONSOLE TABLE

FRENCH, 18TH CENTURY

25 - On moulded S-scrrolled supports with elaborate cartouche, carved saltire-wise underframing. Fretted and serpentine apron and moulded grey brocatelle marble top.

*Height, 31½ inches; length, 44 inches; depth, 23½ inches*

### 495 BOOKCASE IN THE VERNIS MARTIN TASTE MADE BY HENRI DASSON IN 1886

30 - Gondoled sides decorated with Huet subjects on an olive-green ground heightened with gold. Cuivre doré scroll mounts, Languedoc marble top. Three bookshelves. An exceptionally finely built piece of furniture.

*Height, 39½ inches; width, 47½ inches; depth, 18 inches*

Henri Dasson was the unrivalled master of ébénisterie during the Second Empire. He was known as the Boule of the nineteenth century.

### 496 TWO LOUIS SEIZE MERISIER WOOD AND NEEDLEWORK ARMCHAIRS

FRENCH, 18TH CENTURY

25 - On uncommonly moulded cabrioles with fan enrichments at the knees; gracefully gondoled rails, scrolled and moulded arms; wavy-shaped and moulded shield backs. The backs and seats are covered with their original and contemporary gros-point needlework in a composition of flower vases, flower pots and urns filled with stiff leaf arabesques and bouquets: some in reserves on a dark brown ground with floral wreaths on a tan ground, and others in canopied cartouches in colors on a dark brown ground. (2)

### 497 TWO LOUIS SEIZE MERISIER WOOD AND NEEDLEWORK ARMCHAIRS

FRENCH, 18TH CENTURY

30 - To harmonize with the preceding. (2)

### 498 TWO LOUIS QUINZE MERISIER WOOD SIDE CHAIRS

FRENCH, 18TH CENTURY

25 - Serpentine front on cabriole supports with carved and serpentine front rail, leaf-carved toes, saltire-wise moulded underframing; moulded and carved shield-shaped back. The seats and backs are caned and the seats are covered with brocade pads. (2)

6✓ 499 **CARVED WALNUT LOUIS SEIZE CANAPE**

Made at a later date to harmonize with the preceding.

500 **LOUIS SEIZE MARQUETRY COMMODORE**

210 - Block front with bowed centre which is fitted with three drawers. The chamfered sides terminate in square tapering supports. The front and returns are laid in marquetry of burl and satinwood veneers which are enriched with kingwood in meander form. Moulded brèche d'Alep marble top.

*Length, 48 inches*



[NUMBER 501]

500 - 501 **LOUIS SEIZE MARQUETRY COMMODORE** FRENCH, 18TH CENTURY

Probably made in the last days of the monarchy. Straight gently broken front composed of three drawers, the upper divided from the lower two by a husk ribband of cuivre doré which follows the chamfered side and returns. The entire body is covered with warm, dark mahogany veneer and enriched by severe but delightfully colored beribboned medallions, festoons and floral sprays partly tinted green, in satinwood. Original cuivre doré wreathed ring handles and festooned escutcheon plates. The pendant of the arched bottom drawers bears in cuivre doré a ribbon tying oak leaves; uncommonly scrolled knee appliques and shoes. Shaped bleu-turquin marble top which has been repaired.

*Length, 43 inches*

[SEE ILLUSTRATION]

- 45- 502 **SMALL LOUIS SEIZE LADY'S CHAIR** FRENCH, 18TH CENTURY  
Columnar back crested with carved ribbon and furnished with a contemporary silk and lace embroidered picture in oval reserve. Bowed seat on delicate fluted and tapering supports. Covered with rose taffeta.

- 95- 503 **LOUIS SEIZE BEAUVAIS TAPESTRY ARMCHAIR**  
Created during the Transition from Louis Quinze to Louis Seize. Chamfered cabrioles, moulded arm rests and shield back crested with fleurettes. The seat and back are upholstered with contemporary Beauvais tapestry—the back with maiden on a swing in a reserve framed by an arbor of roses; the seat with an Oudry subject of eagle and deer in a reserve framed by a wreath of roses.

- ✓- 504 **TWO LOUIS QUINZE MERISIER WOOD SIDE CHAIRS**  
FRENCH, 18TH CENTURY  
Shield-shaped seats on carved cabriole supports with moulded underframing centred upon arched rosettes; the arched front rails are carved with leaf patterns. Shield-shaped backs with wavy bottom rail and leaf and fleurette carved top rail. The seats and backs are caned and the seats are covered with brocade pads. One front rail restored. (2)

- 80 505 **DOWN-COVERED COMFORTABLE CHAIR**  
In the Directoire taste, on tasselled turned supports.

- 20- 506 **DOWN-COVERED COMFORTABLE LOW-WING CHAIR**  
Covered with two-tone green brocatelle.

### TAPESTRY STUART ARMCHAIRS

NUMBERS 507-508

- ✓- 507 **RENAISSANCE TAPESTRY STUART ARMCHAIR**  
Handsomely carved and shaped walnut frame on C-scrolled supports and cross rails; scrolled and moulded arms and arm rests; the seat and back covered in sixteenth century Flemish tapestry. The back with a handsome composition of Hercules carrying the boar of Erymanthus in a circular vignette framed by arabesques of Titan bodies flanking a shield, which is crested by a winged amorino. The seat with a richly filled flower vase and caryatides.

490-  
508 **RENAISSANCE TAPESTRY STUART ARMCHAIR**

Handsomely carved and shaped walnut frame on C-scrrolled supports and cross rails; scrolled and moulded arms and arm rests; the seat and back covered in sixteenth century Flemish tapestry. The back with an allegorical figure in a vine-laden arbor; the seat with a composition of caryatides, cockatoos and other creatures of the air interwoven with flowered garlands.

**VENETIAN, FRENCH AND OTHER**  
**PAINTED BEDROOM FURNITURE**

NUMBERS 509-518

300-  
509 **PAINTED VENETIAN LOUIS SEIZE LIT DE REPOS**

ITALIAN, 18TH CENTURY

Gracefully shaped day-bed on tapering angular supports, gently curved arms. Loose down cushion. Covered with contemporary warp-painted rose-colored floral silk.

*Length, 6 feet 4 inches; width, 30 inches*

45-  
510 **THREE-FOLD DRESSING MIRROR**

In the Venetian taste; painted sage-green with a bird in the arched pediment of the centre panel; concealed electric fittings.

*Centre mirror: height, 42 inches; width, 27 $\frac{1}{2}$  inches*

*Side panels: height, 37 inches; width, 12 $\frac{1}{2}$  inches*

35-  
511 **PAINTED DRESSING TABLE**

In the Adam taste, on slender angular supports; fluted serpentine front fitted with three drawers. Topped with lace and colored glass. Painted sky-blue.

*Height, 30 inches; length, 51 inches; width, 24 inches*

50-  
512 **DRESSING TABLE BENCH**

On carved vase-shaped slender balusters. Covered with apricot-colored warp-painted and figured Directoire velvet of an engaging festoon pattern.

*Height, 16 $\frac{3}{4}$  inches; length, 38 inches; width, 14 inches*

513 TWO VENETIAN LOUIS SEIZE PAINTED NIGHT TABLES

ITALIAN, 18TH CENTURY

On graceful spade foot supports, front fitted with one door. With original carved wood flower knobs which are polychrome. Decoration of rose floral sprays on sage-green ground. Original rose brocated marble top. (2)

*Height, 31½ inches; width, 15½ inches; depth, 12 inches*

514 VENETIAN PAINTED HIGH POST BEDSTEAD

ITALIAN, 18TH CENTURY

Composed of three painted rails decorated with floral sprays on a sage-green ground. Fluted vase-shaped baluster posts. Arched tester (of later addition). Trimmed with eighteenth century warp-painted rose-colored silk.

515 VENETIAN PAINTED WRITING TABLE

Joined of two eighteenth century cabinets, each decorated with sprays of roses on a sage-green ground, with original carved wood floral polychrome knobs. Leather pad.

*Height, 31 inches; length, 47½ inches; width, 21 inches*

516 FOUR PAINTED VENETIAN LOUIS SEIZE SIDE CHAIRS

ITALIAN, 18TH CENTURY

Angular backs with splat enrichments, tapering square supports. Slip seats. Retaining their original decoration of rose-colored floral sprays on a sage-green ground. (4)

*To be sold in pairs.*

517 TWO LOUIS SEIZE CARVED AND GILDED ARMCHAIRS

FRENCH, 18TH CENTURY

Handsome models of the last decade of the reign of Louis Seize, on turned tapering supports, curved guilloche-carved aprons; uncommon fluted and rosette-carved members; tapering acanthus-carved and fluted vase-shaped baluster arm rests crowned by rosette-carved members; sloping arm rests; angular backs slightly outcurved in the classicist taste of the period and carved with guilloche. Covered in a figured lampas of the time. (2)

518 LOUIS SEIZE CARVED AND GILDED TWO-SEAT SOFA

FRENCH, 18TH CENTURY

To harmonize with the preceding.

**PAINTED SECRETAIRE OF  
PRINCESS AMELIA OF ENGLAND**

NUMBER 519

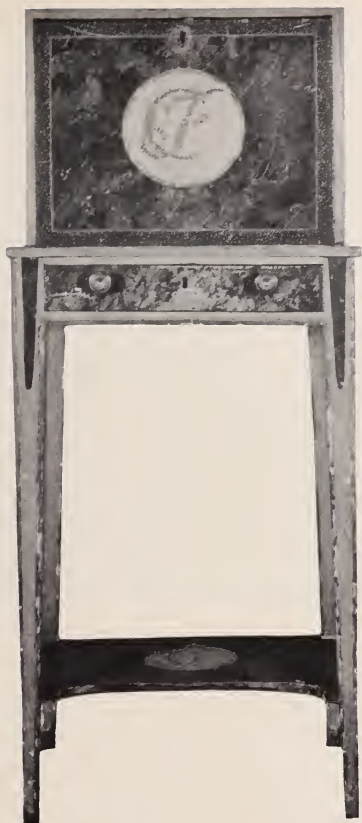
**519 PAINTED SECRETAIRE OF PRINCESS AMELIA OF ENGLAND**

ENGLISH, EARLY 19TH CENTURY

280 — A delicious objet de vertu designed and painted by Princess Amelia, the youngest daughter of George the Third, and presented to her friend Lady Charlotte Finch, in 1808, as a token of friendship. It is made in two parts, the lower a table on tapering angular supports connected by incurved tray and fitted with a drawer with two original bronze handles; the upper a book cabinet in the shape of an oblong coffer with two interior drawers. The entire piece is covered with a green mottled glaze simulating cipolin marble and with bands mottled in two-tone gold. The tray, the desk flap and the top of the cabinet bear in reserves the initials of Lady Charlotte Finch, "C. F.", painted as rose garlands on a cream ground, while the two returns of the cabinet are enriched with similar reserves bearing the initial "A" (Amelia) of the gracious donor and artist. Lady Charlotte Finch was an aunt of Mrs. Stuart whose husband was Dr. Stuart, Primate of Ireland and a daughter of Thomas, First Earl of Pomfret. An autograph letter of Princess Amelia, written in January, 1810, to "My dearest Miss Finch", accompanies the cabinet. It might appear that the cabinet was destined for Georgiana, Lady Charlotte's daughter, though Lady Charlotte's initials appear upon it. A pathetic little note has been added to the letter by the recipient, stating that it was the last one she ever had from the Princess—who died the same year.

*Height, 40 inches; width, 16½ inches*

[SEE ILLUSTRATION]



PAINTED SECRETAIRE OF  
PRINCESS AMELIA OF ENGLAND

[NUMBER 519]

**PAINTED DRAWING ROOM**  
**BY PERGOLESİ AND ZUCCARELLI**  
**FROM WADDESĐON MANOR, BUCKINGHAM**

NUMBER 520

520 **THE PAINTED DRAWING ROOM BY PERGOLESİ, WITH  
 LANDSCAPES BY ZUCCARELLI, FROM WADDESĐON MANOR,  
 BUCKINGHAMSHIRE, ENGLAND** ENGLISH, 18TH CENTURY

Painted wainscot of seven large panels, and four narrow stiles. Each of the large panels is composed of a centre reserve beautifully painted with a landscape and framed in a moulding painted with gold and held by mermaids, their scaled bodies forming the ends of fluted volutes, and crested by a voluted canopy with two-handled urns as finials. The mermaid bodies are painted in cream and to the left and right are two-handled urns from which rise husks and volutes enriched with mask pendants. The urns and enrichments are painted in grey camaieu, each urn bearing a different motif of putti and art endeavors. The top and bottom are festooned with rose garlands and leaves naturalistically painted. The centre medallions, each painted with the greatest delicacy, are:—

1. A farm with river and fisherfolk.
2. An Italian landscape with castle on the hill; rustics and a monument in the foreground.
3. Harvesting, with a village in the background and figures of rustics in the foreground.
4. A group of hunters resting in a clearing.
5. Thatched cottages with a lake.
6. Scene in a Dutch port, with sailing boat and church to the left.
7. The travelling artisan, with landscape, river and dwellings.

The four stiles of a formal urn, voluted, were made at a later date to harmonize.

Waddesdon Manor was at the time of the removal of this wainscot the property of Baron Ferdinand de Rothschild.

*Height, 76 inches; width of panels, 78 to 88 inches; of stiles, 18 inches*

[SEE ILLUSTRATION]

*1500 -  
 Collins  
 agent.*





ONE OF THE SEVEN LARGE PANELS OF THE  
PAINTED DRAWING ROOM BY PERGOLESÌ, WITH  
LANDSCAPES BY ZUCCARELLI  
FROM WADDESDON MANOR, BUCKINGHAM, ENGLAND

[NUMBER 520]

## URNS, WAX STATUETTES, ETC.

NUMBERS 521-525

60 - 521 AMBOYNA WOOD WORK TABLE BY BLAIR OF LONDON

ENGLISH, EARLY 19TH CENTURY

On lyre-shaped supports of graceful form connected by horizontally tapering keyed cross rail. The body is an angular box topped by a hinged lid which acts as an easel and flanked by semicircular hinged ebony cases. The veneer of amboyne is enhanced by bands of kingwood inlaid and fretted with bronze. The interior bears the label: "Blair—Cabinet maker, Upholsterer, Undertaker, 32 Bloom Street, Bloomsbury, London". *Length, 29 inches*

35 - 522 LOUIS SEIZE SILK EMBROIDERED TABLE COVER

FRENCH, 18TH CENTURY

Handsome hanging of embroidery with two formal vases, worked in ribbed silk of golden-yellow with scrolls of white and richly colored bouquets of roses. Embroidered on a beige-colored ground.

*Length, 43 inches; width, 31 inches*

150 - 523 TWO DIRECTOIRE COVERED URNS AND CANDLE HOLDERS

FRENCH, 18TH CENTURY

Exceptional pair of ornaments on tole bases covered with allegorical subjects in Vernis Martin, on a green gold ground with mounts of cuivre doré. The urns are bulbous, covered with finely figured burl veneer, and richly mounted in engraved members. Reversible cuivre doré covers, dome-shaped, with acorn finials and on the interior with candle holders. (2)

*Height, 6¼ inches*

35 - 524 TWO WAX STATUETTES OF DONORS

PALATINATE, 17TH CENTURY

Handsomely garbed. Figurines colored with brilliant sealing wax red. (2)

*Height, 14½ inches*

[SEE ILLUSTRATION]

95 - 525 TWO LOUIS SEIZE AIGUIERES (EWERS) BY THOMIRE

FRENCH, 18TH CENTURY

Finely shaped vessels of bronze inspired by the Greek ænochoe, with bulbous bodies and cylindrical and outcurved necks, enriched with aquiline scroll handles. Cuivre doré acanthus mounts and reeded members. Rouge antique marble socles. (2) *Height, 15½ inches*



TWO WAX STATUETTES OF DONORS  
PALATINATE, 17TH CENTURY

[NUMBER 524]

**DOWN-COVERED, NEEDLEWORK, FRENCH**  

---

**AND ENGLISH ANTIQUE FURNITURE**

---

NUMBERS 526-538

105- 526 **DOWN-COVERED ROUNDABOUT SOFA**

Covered with striped Venetian warp impressed bourre de soie.

*Length, 7 feet 6 inches*

170- 527 **VENETIAN PETIT-POINT SEAT**

The needlework French, eighteenth century. On carved cabriole supports; covered with very fine multicolored silk needlework, on a diapered green damask. Frame of later addition.

*Length, 3 feet 6 inches*

180- 528 **CHIPPENDALE MAHOGANY WING ARMCHAIR**

ENGLISH, 18TH CENTURY

On angular supports and plain stretcher. The seat, back and arms upholstered and covered in fine old English Spitalfields brocade.

*Height, 45 inches*

200- 529 **LOUIS SEIZE AMARANTH WOOD AND LACQUER GUERIDON**  
**SIGNED HENRI DASSON** FRENCH, 19TH CENTURY

Oblong body on tapering fluted supports resting on a tray which is in turn supported by tapering turned bronze enriched feet. The aprons are furnished with beautifully executed Chinoiserie panels in gold and silver lacquer on a black ground and framed with finely beaded baguettes of cuivre doré. The dies, with richly figured veneer, bear beribboned écharpes. Rose and gold brocatelle marble top guarded by acanthus-engraved bronze rail.

*Height, 29 inches; length, 19½ inches; width, 14 inches*

Henri Dasson was the unrivalled master of ébénisterie in the reign of Napoleon III. He revived the ideas of the eighteenth century.

100- 530 **LOUIS SEIZE PALISANDRE GUERIDON**

On tapering square supports with chamfered bronze-clad flutings, interlaced ribbon stretcher crowned by circular member with cuivre doré rosette and veneered with rare burlwood. The aprons are elaborately covered with mounts designed as trophies. Bronze mounts adorn the dies, knees and feet. An acanthus guard surrounds the brèche-violette marble top.

*Length, 24 inches; width, 16 inches*

- 531 **LOUIS QUINZE MAHOGANY ETAGERE** FRENCH, 18TH CENTURY  
Lady's book table on slender slightly curved tapering cabriole supports connected by incurved shelf, scroll knee mounts, and finely engraved bronze bands. The table contains a small drawer, and supports a sloping two-tier shelf designed as a ladder with wavy rampe; shaped top crested with a leaf-enriched bronze ribbon.

*Height, 44 inches; length, 17½ inches; depth, 13½ inches*

532 **TWO HANGING BOOKCASES OF SATINWOOD**

ENGLISH, 18TH CENTURY

An uncommon pair of bookcases of the Hepplewhite period. Angular cabinet with chamfered sides, the front with two doors; stiles inlaid with panels of kingwood. The quality of the veneer is particularly fine. (2)

*Height, 32 inches; length, 49 inches; depth, 7½ inches*

533 **CARVED RENAISSANCE MIRROR**

ITALIAN, 16TH CENTURY

Frame boldly leaf-scrolled, with the eagles of the Modena family perched upon the scrolls. Original gilding. *Size, 21 inches square*

534 **TWO RENAISSANCE TAPESTRY STUART ARMCHAIRS**

Handsomely carved and shaped walnut frames on C-scrolled supports and cross rails; scrolled and moulded arms and arm rests; backs and seats covered in sixteenth century Flemish tapestry; the backs—one with a composition of figures in Renaissance costumes with a background of far-away gardens; the other with an allegorical female figure under canopy; the seats—one with a seated figure of Diana, the other with pattern composed of husks and cockatoos under festooned canopies. (2)

535 **BURL WALNUT HIGHBOY**

ENGLISH, LATE 17TH CENTURY

The front fitted with three top drawers and three long drawers veneered with a richly figured walnut framed by inlays of holly and straight-grain burl. The stiles are chamfered and terminate in uncommonly shaped brackets. Moulded cornice. Underframing of five spirally twisted balusters connected by a shaped rail. The stand is of a more recent date.

*Height, 66 inches; length, 44 inches; depth, 21 inches*

536 ELIZABETHAN COURT CUPBOARD

ENGLISH, EARLY 17TH CENTURY

375- An exceptionally graceful hutch of oak and primitive parquetry designed in two parts, the lower covered with two doors panelled with Flemish moulding, finely carved with egg and dart. Dentilled cornice. The upper part resting on graceful vase-shaped columnar supports in the best taste of the Italian Renaissance, enriched with archaic tracery. It is fitted with two doors marquetry with sunbursts in holly and ebony and a centre panel of similar design. Panelled architrave with geometric inlays and finely carved and moulded cornice, panelled returns.

*Height, 59 inches; length, 52 inches; depth, 22 inches*

65- 537 CROMWELLIAN OAK GATELEG DINING TABLE

ENGLISH, 17TH CENTURY

On sturdy square angular supports. Two ends fitted with drawers. Solid top. Table of unusual size and proportion.

*Height, 28¼ inches; top, 5 feet 10 inches x 4 feet 8½ inches*

230- 538 CARVED OAK CHEST OF MOSES WILLIAMS

WELSH, 17TH CENTURY

On angular feet. The lower part is fitted with two small drawers each bearing their original turned wood knobs; above are one large and two small panels carved in designs of rosettes and flowers; the sides bear panels similarly carved. Above the centre panel is a small oblong panel with "M.W. 1696" carved in relief. Plain lift top.

*Height, 31 inches; length, 56 inches; depth, 20 inches*

Moses Williams was a celebrated Welsh antiquary and philologist. According to family tradition this chest served as a bedstead in his early days.



[NUMBER 539]

### CARVED REREDOS FROM GWYDYR CASTLE

NUMBER 539

#### 539 CARVED REREDOS OF GWYDYR CASTLE

WELSH, LATE 15TH CENTURY

700 -  
mildan  
cut -  
An oak carving of unusual importance for its historical interest and imaginative artistry. There are three wings, the right depicting a miracle performed by St. Hubert, who is dressed in full episcopal robes, seated on a horse and surrounded by monks, and soldiers in mediæval armor. The background is formed by the outlines of Dolwyddelam and steep crags, with horsemen climbing their awesome slopes. The left wing represents the figure of the donor, John ap Jevan, in armor with his horse at his side, and background of a wooded landscape. The centre in two tiers carved with hunts of nobles in mediæval costumes, attendants carrying game and preparing for the feast.

The old church of Gwydyr was destroyed at the beginning of the sixteenth century by Meredith ap Jevan, who by tradition of the Wynn (Jevan) family was the author of this carving. As a sanctuary of the Knights of St. John of Jerusalem it had become a refuge of outlaws who raided the country for twenty miles around. Meredith therefore destroyed the old structure and removed the reredos of St. Hubert to the newly built Gwydyr Castle, in the plains.

Referred to in "Country Life", 29th June, 1908.

Purchased at the Gwydyr Castle Sale, 1921.

*Length, 9 feet 5 inches; width, 4 feet 1 inch; depth, 7½ inches*

[SEE ILLUSTRATION]



## EARLY ENGLISH AND ITALIAN FURNITURE

---

NUMBERS 540-542

205- 540 **GOTHIC FRUITWOOD WITHDRAWING TABLE**

EMILIAN, 15TH CENTURY

Rare early dining table on spreading corkscrew twisted balusters and angular rails. Original mitred withdrawing top. Uncommon aprons with bracket enrichment and lambrequin pendant in the Gothic taste. From the Heilbronner Collection.

*Height, 29 inches; length, 44 inches; length, extended, 78 inches;  
depth, 29 inches*

250- 541 **WILLIAM AND MARY WALNUT CABINET ON STAND**

ENGLISH, 17TH CENTURY

The lower part fitted with one long drawer with its original peardrop handles, and supported by spirally twisted legs; ball feet. The upper part composed of a cabinet enclosed by two doors.

*Height, 65 inches; length, 45 inches; depth, 21 inches*

50- 542 **JACOBEOAN OAK HIGH CHEST OF DRAWERS**

ENGLISH, 17TH CENTURY

Made in two sections. Fitted with three long and two short drawers furnished with escutcheon handles. Beaded stiles; panelled returns; moulded top. Interesting division to increase mobility.

*Height, 39½ inches; width, 37 inches*

## RENAISSANCE WALNUT WAINSCOT

---

NUMBER 543

55- 543 **RENAISSANCE WALNUT WAINSCOT** TUSCAN, 16TH CENTURY

Dado panelling composed of broad recessed and moulded panels sectioned by stiles which are faced by pilasters with acanthus-carved capitals of the Ionic order and moulded plinths. A wall covering of stately dignity.

*Height, 4 feet 6 inches; length, 34 feet*



## WOOD MANTELPICES

NUMBERS 544-545

544 **PAINTED PINE MANTELPiece OF THE STUART PERIOD**

ENGLISH, 17TH CENTURY

90 - Moulded face surmounted by an overmantel carved with boldly protruding fruit festoons in panels. Sturdily moulded cornice.

*Height, 7 feet 5 inches; width, 5 feet 4 inches*

545 **ENGLISH GEORGIAN WALNUT AND MARQUETRY MANTELPiece**

ENGLISH, 18TH CENTURY

80 - Uncommon chimneypiece composed of engaged Ionic columns with guilloche carved plinths. Facing inlaid with urns and antefix in holly and ebony. Frieze similarly enriched. Key panels and dies with groups of putti at play. Leaf-carved cornice.

*Height, 51½ inches; width, 69 inches; depth, 14 inches*

## ARMORIAL PAINTED FRENCH DRUM

NUMBER 546

546 **PAINTED DRUM OF THE ROYAL GENDARMES OF FLANDERS MADE INTO A WASTE BASKET**

FRENCH, ABOUT 1675

1 - Cylindrical in form. The front decorated in full colors with the arms of Louis Quatorze. An armorial bearing invented for Philip the Second of Spain by Ouvrier and adopted by Louis Quatorze for use on furniture and tapestries. Two cherubim on tambours flanking a cartouche with three fleur-de-lis. Cresting of the Royal Crown, banderole and the Royal device, "Nec pluribus impar".

*Height, 15¼ inches; diameter, 16½ inches*

## ENGLISH, FRENCH AND ITALIAN FURNITURE

### DOWN-COVERED SOFAS AND MIRRORS

NUMBERS 547-563

547 **SMALL GEORGIAN MAHOGANY BOOKCASE**

ENGLISH, 18TH CENTURY

5 - Of distinguished architectural proportions on bracket base; the front with one glazed door and rounded cornices. Handsome broken pediment top of unusual opening with dentilled enrichments.

*Height, 34½ inches; length, 19 inches; depth, 10½ inches*

548 **GEORGIAN MAHOGANY AND SATINWOOD SECRETARY-BOOKCASE** ENGLISH, 18TH CENTURY

325-  
Made in two parts; the upper portion with three shelves flanked by panelled stiles which are enriched by upright semicircular leaf-carved turnings and by gadrooned mouldings finely gilded. The flat parts are inlaid with broad bands of picked satinwood. The lower portion with drop-front desk compartment and four drawers with gently in-curved sides arched with bands of satinwood.

*Height, 7½ feet; length, 3 feet 11 inches; depth, 20½ inches*

549 **GEORGIAN MAHOGANY LADY'S WRITING DESK**

ENGLISH, 18TH CENTURY

130-  
On uncommon supports, each composed of four columnar spindles in two tiers with square members connecting. The arched knee-hole front fitted with two small drawers and desk slide; the top with tam-bour of gentle slope. The cabinet bears four small drawers and five arched pigeonholes faced with satinwood. Blue-green morocco desk pad. The veneer of the desk is of rich dark mahogany.

*Height, 40 inches; length, 36 inches; depth, 24 inches*

550 **CHIPPENDALE MAHOGANY BOOKCASE**

ENGLISH, 18TH CENTURY

900-  
An uncommonly graceful architectural bookcase made in two parts, the lower with protruding centre, fitted with six panelled and moulded doors and with a moulding gracefully carved with ribbons and turrets. The upper part with six mullioned and glazed doors of a rounded meander pattern, the mullions enriched with lines of satin wood, fretted cornice in the Gothic taste. The interior is fitted with three moulded shelves. The wood of this bookcase has retained the warmth of tone of its original surface.

*Height, 93 inches; length, 99 inches; depth, 17 inches*

551 **RENAISSANCE TAPESTRY STUART ARMCHAIR**

✓25-  
Handsomely carved and shaped frame on C-scrrolled supports and cross rails; scrolled and moulded arms and arm rests; the seat and back covered in sixteenth century Flemish tapestry. The back with an allegorical upstanding figure in a canopied arbor enriched with caryatides and singerie supports and crestings. The seat with a formal floral composition.

- 85-  
552 **LOUIS SEIZE MARQUETRY COIFFEUSE** FRENCH, 18TH CENTURY  
On gracefully outcurved cabrioles, chamfered sides, the front fitted with one drawer, two jib drawers and one slide; top enriched with three reserves of diamonds with floral motifs in tinted and scorched wood on a kingwood ground with spandrels of rosewood. The body is of an exceptionally richly figured quality of rosewood and satinwood. Original bronze shoes and rosetted knobs.

*Length, 30 inches; depth, 19 inches*

- 25-  
553 **LOUIS QUINZE ROSEWOOD COMMODE** FRENCH, 18TH CENTURY  
Bombé and slightly serpentine front, gondoled sides with veneers of parquetry pattern of lozenges and ovals laid in diagonal bands in shaped frames of darker tones; arched openings. The front is fitted with one long and two narrow drawers furnished with baroque scrolled handles and escutcheons of varying patterns and fitted with fretted cartouche appliques on the knees. Scrolled shoes. Original moulded grey and white marble top.

A splendidly cabinet piece of furniture backed by wainscot oak panel; the simple harmony of its lines is particularly attractive.

*Length, 38 inches*

- 75-  
554 **SATINWOOD FOUR-BACK SETTEE** ENGLISH, 18TH CENTURY  
On square tapering legs painted in floral and leaf designs; slightly outcurved front decorated in a similar manner. The back is formed by four graduated ovals, with Prince of Wales plumes painted in brilliant colors. The seat is upholstered and covered in green damask.

*Height, 42 inches; length, 77 inches*

- 5-  
555 **CARVED MAHOGANY CHIPPENDALE PEDESTAL WRITING DESK** ENGLISH, 18TH CENTURY

Each pedestal fitted with three drawers with their original drop handles; on moulded and carved base; plain returns; panelled back. Apron with one deep drawer. An acanthus-leaf carved border frames the tooled leather top.

*Height, 31 inches; length, 49 inches; depth, 21 inches*

- 20-  
556 **QUEEN ANNE CHEST OF DRAWERS**

ENGLISH, EARLY 18TH CENTURY

Oak chest of two small and three long drawers with geometrical inlays of holly on a burl walnut ground. Bronze escutcheon handles.

*Height, 36½ inches; length, 37½ inches; depth, 20½ inches*

557 **DOWN-COVERED COMFORTABLE SOFA IN THE QUEEN ANNE TASTE**

160- On carved slightly cabrioled supports, shaped back. Back and seat covered with late seventeenth century emerald-green silk damask.

*Length, 5 feet*

558 **MAHOGANY LADY'S BOOKCASE CABINET**

ENGLISH, 18TH CENTURY

90- Designed with subtle imagination and ingenuity. On a stand of tapering square supports. The front is fitted with two doors, designed as arched doorways with lacquered spandrels of black and gold in the Chinese taste. Beneath panels of richly figured amboyna geometrically laid and framed by bands of satinwood and marquetry bands of tinted veneers. Shaped turreted cornice furnished with urn finials. *Height, 5 feet 8 inches; length, 19 inches; depth, 11 inches*

559 **SATINWOOD "BONHEUR DU JOUR"** ENGLISH, 18TH CENTURY

120- On tapering spade foot supports; arched centre drawer, panelled to appear as three drawers with bands of kingwood and lines of ebony. Finely engraved escutcheon handles. Hinged double top framed on the interior with broad bands of mahogany, on which is placed a gracefully shaped cabinet with two doors painted with urns of gold and black eglomisé, flanking an arched centre compartment and drawer. *Height, 43½ inches; length, 25 inches; depth, 15 inches*

560 **TWO PAINTED, CARVED AND GILT PIER MIRRORS**

ITALIAN, 18TH CENTURY

110- Crested by panels gilded and carved in relief with classic motifs; flanked by swags and emblems carved in a similar manner on a robin's-egg blue ground. (2)

*Height, 85 inches; width, 40½ inches*

561 **CARVED WALNUT CASSONE**

ITALIAN, 16TH CENTURY

130- On gadrooned base supported by lion-claw feet. The front is panelled and carved with floral arabesques; hinged top.

*Height, 27 inches; length, 75 inches; depth, 27 inches*

562 LOUIS QUATORZE NEEDLEWORK WALNUT ARMCHAIR

FRENCH, 17TH CENTURY

75 — High back chair, back and seat covered with a most imaginative pattern of flower vases supported by recumbent putti and flanked by grotesque armorial beasts under a canopy, upon which are seated winged cherubim among archaic Persian flowers and birds. Worked in golden-tans, crimsons, blues and greys on a dark brown ground. Original baluster turned underframing restored.

563 FOUR CARVED MAHOGANY CHIPPENDALE SIDE CHAIRS

ENGLISH, 18TH CENTURY

60 — On delicate cabrioles terminating in ball and claw feet; shaped seat fitted with loose pad. The shaped back holds an urn-shaped centre splat carved in an interlaced pattern. (4) *Height, 42 inches*

GEORGIAN CARVED MANTEL

NUMBER 564

564 ENGLISH GEORGIAN CARVED WOOD MANTEL

20 — Meandered rosette-carved frame. Ovolo frieze carved with acanthus and antefix. Carved cornice. *Height, 54 inches; width, 60 inches*

ENGLISH AND FRENCH FURNITURE

INCLUDING TAPESTRY AND NEEDLEWORK CHAIRS

NUMBERS 565-572

565 LOUIS SEIZE OVAL-BACK TAPESTRY ARMCHAIR

— Graceful form on turned corkscrew-twisted supports; semi-oval rail, sloping arms and arm rests; oval back. The entire chair is enameled in old grey, bead carved back. Back and seat upholstered with an interesting Neuilly tapestry of groups of naturalistically colored roses on a striped grey ground.

566 LOUIS QUATORZE NEEDLEWORK WALNUT ARMCHAIR

FRENCH, 17TH CENTURY

425- High back armchair, the back occupied by a group of gaily clothed peasants among trees with their dog. Above and below archaic beasts and birds in angular foliage and spandrels of Persian arabesques. Embroidered in crimsons, blues and gold and yellows on a dark brown ground. The seat of the former vase pattern and the arms with similar arabesques worked in a manner to harmonize. Turned walnut underframing (restored).

567 LOUIS SEIZE NEEDLEWORK ARMCHAIR

FRENCH, 18TH CENTURY

260- Gracefully shaped model on arched and serpentine frame, moulded and shell-carved supports, handsomely shaped and carved shield back; seat and pads covered in contemporary gros-point needlework.

568 LOUIS QUINZE MINIATURE COIFFEUSE FRENCH, 18TH CENTURY

90- Small marquetry vanity case. The top designed in three panels, each laid in floral motifs of hollyhock and scorched veneers on a rosewood ground with borders of tulip. The centre panel is hinged on an easel contrivance to support a hand mirror. The side panels conceal compartments for cosmetics. The gracefully blocked front is fitted with a drawer and a candle slide. Out-curved cabriole supports tapering into pointed toes. Restored. *Height, 9 inches*

569 TWO LOUIS SEIZE CARVED AND GILDED FAUTEUILS

60- Graceful armchairs of broad and generous proportions; fluted tapering supports, bowed front rail. Acanthus, ribbon and guilloche carved arms and arm rests; square backs, arched top rails. The backs, seats, and arm pads upholstered in eighteenth century damask. (2)

570 TWO LOUIS SEIZE CARVED AND GILDED FAUTEUILS

FRENCH, 18TH CENTURY

260- Broad frames of inviting proportions with arched and gondoled aprons, moulded cabrioles, knee carved with fleurettes; moulded scroll arms, moulded shield-shaped backs, carved with acanthus and crested by ribbon and fleurette motifs. (2)

571 **TWO WALNUT ARMCHAIRS**

ITALIAN, 16TH CENTURY

250- On square legs; moulded arms on turned arm rests; the backs surmounted by carved and gilded finials. Seats and backs covered in sixteenth century crimson velvet enriched with gold galloon and fringe. (2) *Height, 53 inches*

572 **GEORGIAN MAHOGANY SECRETARY-BOOKCASE**

ENGLISH, 18TH CENTURY

16- Of exceptionally graceful proportions. Made in two parts, the lower part fitted with hinged forefront concealing a complete cabinet of pigeonholes and drawers with arched enrichments and two panelled doors which uncover two sliding trays. The upper part fitted with meandered moulded and glazed mullions. Uncommonly shaped pediment furnished with two graceful flowered urns of unusually imaginative design.

*Height, 99 inches; length, 47 inches; depth, 25 inches*

**PERSIAN FAIENCE TILE**

**AND A COLLECTION OF IRON FIRE BACKS**

NUMBERS 573-578

573 **FAIENCE TILE DOOR**

PERSIAN, 16TH CENTURY

Upper part occupied by slender minarets in a mihrab with spandrels of floriated arabesques; the lower part by conventionalized flower vases in columnar arbors; in brilliant multicolored enamels on a soft bluish ground.

*Height, 59 inches; width, 31 inches*

574 **GEORGIAN IRON FIRE BACK**

ENGLISH, EARLY 18TH CENTURY

A two-handled flower urn filled with flowers and foliage. Arched top. Dated 1710.

*Height, 27 inches; width, 17 inches*

575 **GEORGIAN IRON FIRE BACK**

ENGLISH, EARLY 18TH CENTURY

Occupied by a group of figures in Oriental garb with a background of a mosque. Shaped top.

*Height, 33 inches; width, 24 inches*

30 ✓  
576 **GEORGIAN IRON FIRE BACK** ENGLISH, 18TH CENTURY  
Occupied by a Scriptural subject. Background of houses and trees.  
Arched top. *Height, 32½ inches; width, 23½ inches*

30 ✓  
577 **GEORGIAN IRON FIRE BACK** ENGLISH  
Occupied by a figure of Justice holding a scale. Background of a  
balustrade. Arched top. Guilloched spandrels.  
*Height, 37 inches; width, 27 inches*

32 ✓  
578 **HENRI QUATRE IRON FIRE BACK** FRENCH, EARLY 17TH CENTURY  
Arched chapiteau with crown and dolphins. Centre occupied by  
interior with figures and surrounded by fleur-de-lisé cartouche with  
cresting of festooned amorini.  
From the ancient Palais of the Aumonier de l'Hôpital, Rue des Bons  
Enfants, Paris. *Size, 39 x 28 inches*



FIFTH SESSION

NUMBERS 579-727

OLD CERAMICS

NUMBERS 579-580

- 2 ✓ 579 **FOUR RARE OLD CERAMICS** ITALIAN, 16TH AND 17TH CENTURY  
Composed of two Italian majolica plates, one Savona faience dish,  
and one sixteenth century Limoges enamel coupe. (As is) (4)

- 2 ✓ 580 **TWO IMPORTANT SAVONA FAIENCE CISTERNS**

ITALIAN, 17TH CENTURY

Bulbous bodies invested with a blue glaze and covered with landscapes and figures. The fronts with armorial bearings in blue, gold and green. Handsome intertwined serpent handles rising from mascarons. Masks conceal the spouts. (2) *Height, 30 inches*

TABLES FROM THE SHOPS OF KARL FREUND

CHAIRS, TABLE COVERS, ETC.

NUMBERS 581-591

- ✓ 581 **COLUMNAR OCCASIONAL TABLE COVERED WITH EIGHTEENTH CENTURY ENGRAVED CIRCULAR TOLE TABLE TOP**  
Covered with a multitude of Herculanean designs, in India ink on a mustard-colored ground.

- ✓ 582 **PAINTED OCCASIONAL TABLE WITH COLUMNAR BASE**  
In the Louis Seize taste; on columnar stand, with circular painted mirrored top. *Height, 20½ inches; diameter, 12¼ inches*

- ✓ 583 **WROUGHT-IRON TABLE**

In the Directoire taste, with mirrored and embroidered top.  
*Height, 12¾ inches; length, 16¼ inches; width, 12¼ inches*

584 **WROUGHT-IRON TABLE**

In the Directoire taste, with mirrored and embroidered top.

*Height, 12 $\frac{3}{8}$  inches; length, 16 $\frac{1}{4}$  inches; width, 12 $\frac{1}{8}$  inches*

585 **TWO CHINESE COROMANDEL LACQUER THREE-FOLD TABLE SCREENS**

KANG-HSI

Each composed of one plain and two lacquer panels, such as a court lady playing a santir, groups in a Chinese garden, an Emperor with attendants. In colors on an incised black ground. (2)

*Height, 9 $\frac{1}{2}$  inches*

*To be sold singly.*

586 **SIX "DIRECTOIRE" SIDE CHAIRS** ENGLISH, LATE 18TH CENTURY

On angular fluted supports, shaped shield backs carved in low relief. Painted cream and green and covered in dotted rose-colored velvet. (6)

587 **PAINTED OCCASIONAL TABLE WITH COLUMNAR BASE**

In the Louis Seize taste, with embroidered and glass top.

*Height, 20 $\frac{1}{2}$  inches; diameter, 12 $\frac{1}{4}$  inches*

588 **TWO SILK-EMBROIDERED TABLE COVERS**

ITALIAN, 17TH CENTURY

Floriated branches brilliantly colored; framed by a fretted silver galloon. (2)

589 **SILK-EMBROIDERED TABLE COVER** ITALIAN, 17TH CENTURY

Composed of the motif of the "Agnus Dei" in a voluted frame, flanked by richly colored floral motifs on a silver-grey ground. Embroidered border.

*Length, 4 feet 10 inches; width, 20 inches*

590 **PAINTED VENETIAN SALTERIO** ITALIAN, 18TH CENTURY

Made into vanity table with slightly outcurved supports painted crimson. The case is covered with landscapes in green Venetian lacquer. One drawer. The soundboard with flowers in distempers, protected by glass top. Stand of later addition.

*Height, 28 $\frac{3}{4}$  inches*

591 **SET OF LOUIS SEIZE CHAIRS, SIX SIDE CHAIRS AND TWO ARMCHAIRS**

FRENCH, 18TH CENTURY

On turned fluted supports. Fluted shield backs with knob finials. Painted blue-green and covered with contemporary brightly colored flowered linen. (8)

## ANTIQUE AND RENAISSANCE BRONZES

### TERRA-COTTA STATUETTES

NUMBERS 592-603

- 592 **BRONZE STATUETTE OF THE FLYING MERCURY, AFTER GIAN DA BOLOGNA** ENGLISH, 18TH CENTURY

On contemporary bronze plinth; brown patine. *Height, 15 inches*

- 593 **BRONZE STATUETTE** ENGLISH, 18TH CENTURY

Narcissus, after the antique. Cire perdue of very fine quality on contemporary rose porphyry and marble socle. *Height, 19 inches*

- 594 **BRONZE SEAL** VENETIAN, 16TH CENTURY

Statuette of a centaur. The acanthus-enriched tail with a monogram. Now a paperweight on marble base. *Height, 5 inches*

- 595 **BRONZE STATUETTE OF JULIUS CAESAR** ROMAN, 2ND CENTURY

Standing figure, in chiselled armor, right hand upraised, gripping his sword. Dark patine. On oval grey marble base. In a remarkable state of preservation. *Height, 10½ inches*

- 596 **ANTIQUE BRONZE STATUETTE** ROMAN, FIRST CENTURY

An athlete. On a base of black and white marble of later addition. Neck restored. *Height, 8½ inches*

- 597 **BRONZE STATUETTE OF A YOUTH** VENETIAN, 17TH CENTURY

Upstanding figure, with body slightly thrown back and holding in his left arm an amphora. On white marble base.

*Height, 22 inches*

- 598 **BRONZE STATUETTE OF ACHILLES** ITALIAN, 16TH CENTURY

Nude figure wearing a helmet and holding a shield in his left.

From the Moncure Collection.

*Height, 13½ inches*

- 599 **RENAISSANCE BRONZE INKSTAND** VENETIAN, 16TH CENTURY

Bowl-shaped vessel supported by three crouched satyr caryatides; dome-shaped lid encircled with mascarons and crested by the seated figure of a satyr.

*Height, 7 inches*

600 BACCHIC GROUP BY A PADUAN MASTER

ITALIAN, 16TH CENTURY

45- Composition of a young satyr riding a mule, while a faun, standing nearby, tends him a cluster of grapes. Dark brown patine.

Height, 9 inches

601 BRONZE STATUETTE OF JUPITER

ITALIAN, 16TH CENTURY

300- Upstanding nude figure of the bearded Deity holding the emblem of the thunderbolt in his right. Fluted and moulded contemporary socle.

Height, 11 inches

602 BRONZE STATUETTE, BACCHUS AND INFANT SATYR, BY A FOLLOWER OF BENVENUTO CELLINI

80- Upstanding figure of the youthful Bacchus holding emblems and screening the figure of a young faun at his left. Moulded green marble base.

Height, 11½ inches

603 TWO LOUIS SEIZE TERRA-COTTA STATUETTES BY GREGOIRE AFTER JOSEPH MARIN

FRENCH, 19TH CENTURY

205- Amour with bow and amour with arrow. Upstanding nude figures of winged amorini leaning against tree trunks. One holds the bow which has discharged the arrow, the other joyfully receives the symbolical missile. On circular wooden socles. Signed on small bronze plaques, "Gregoire, Statuaire". (2)

Height, 12 inches

Jean Louis Grégoire, 1840-1890, worked with Samson, and exhibited his sculptures in the taste of the eighteenth century at the Salon of 1867, with a formidable success.

OCCASIONAL TABLE AND OVERMANTEL

NUMBERS 604-605

604 PAINTED OCCASIONAL TABLE WITH COLUMNAR BASE

475- In the Louis Seize taste; on columnar stand, with circular painted mirrored top.

Height, 20½ inches; diameter, 12¼ inches

605 PAINTED PAPER OVERMANTEL BY DUFOUR

FRENCH, EARLY 19TH CENTURY

275- Of Apollo and Muses, with emblems painted in grisaille and terra cotta with foliated borders. Wood moulding.

Height, 38¾ inches; length, 52 inches

**IVORY MINIATURES, BONBONNIERES**

**PATCH AND SNUFF BOXES OF GOLD**

**TORTOISE-SHELL, JASPER, ENAMEL AND SILVER**

**STATUETTES, URNS AND OTHER OBJETS DE VERTU**

NUMBERS 606-632

50 -  
Welsh  
**606 ENAMEL PORTRAIT OF ANNE DE BRETAGNE**

Oval medallion in rich archaic costume of gold with a black jewelled headdress framing her youthful features. Brilliant sky-blue ground; handsomely engraved cuivre doré frame in the taste of the Empire.

*Size, 4½ x 4 inches*

70 -  
Welsh  
**607 CHALCEDONY AND SILVER JEWEL CASKET WITH MINIATURE BY ISABEY**

ENGLISH, EARLY 19TH CENTURY

Rectangular case, mounted with bevelled plaques of gold and green striped cat's eye, in rims of silver impressed with Victorian Hall marks. The cover with a Shakespearean subject in brilliant enamels.

*Size, 2 x 2⅓ inches*

0 -  
Wald  
**608 GEORGE THE SECOND TWO-HANDLED SILVER BOWL**

ENGLISH, DATED 1736

Rare specimen. Engraved with the arms of the Marquess of Stafford, and the English royal arms. The body of the bowl is chased with tulips and foliage growing from the base. The rim ornamented with a circle of festoons formed by embossed beadwork, these making a row of lunettes. Scroll-shaped handles ornamented with human masks and scale decoration. Hall marks stamped to the right of one of the handles; the maker's mark time-worn. Base with similar floral engraving, applied at a later date.

*Height, 3¾ inches; diameter, 8 inches. Weight about 22 ounces*

✓  
4mons  
**609 DIRECTOIRE BONBONNIERE OF BROWN TORTOISE-SHELL WITH IVORY MINIATURE BY COURTOIS**

FRENCH, 1795

Circular casket of rich dark brown tortoise-shell. The top in a finely engraved gold baguette with miniature of the Duchesse d'Angoulême by Courtois. She is dressed in a dotted blue frock with striped sash and wears a soft gracefully beribboned bonnet on her long curling hair. Signed, "Courtois. fct. 1795."



MINIATURE ON IVORY OF SOPHIA DOROTHEA  
WIFE OF ALEXANDER THE FIRST  
CZAR OF RUSSIA  
[NUMBER 610]

ATTRIBUTED TO NICOLAS JACQUES

FRENCH, 1780-1844

610 MINIATURE ON IVORY OF SOPHIA DOROTHEA, WIFE OF  
ALEXANDER THE FIRST, CZAR OF RUSSIA

Bust portrait, richly trimmed in low-cut robe of emerald-green, with a diadem of pearls in her soft brown hair. Scarlet background. Richly ornamented cuivre doré frame in the taste of the First Empire.

*Size, 8½ x 6½ inches*

[SEE ILLUSTRATION]

150 -  
Order



[NUMBER 611]

611 LOUIS SEIZE PEARL AND GOLD NECESSAIRE

FRENCH, 18TH CENTURY

Shaped as a miniature knife case with serpentine front and sides; chamfered stiles with gently sloping curved top. The entire body enriched with festoons, trophies, husk pendants and conventionalized meanders in gold relief on a ground of finely engraved mother-of-pearl. The interior gold-lined and fitted with the original needle worker's utensils, comprising two engraved crystal bottles with gold covers, a mother-of-pearl knife and a great variety of small tools, also an ivory marking pad. It is well known that Marie Antoinette was a deft needlewoman, and it seems quite likely that this charming casket has graced the intimacy of the Petit Trianon.

*Height, 3½ inches*

[SEE ILLUSTRATION]

612 GOLD FILIGREE NEEDLECASE OF THE COUNTESS OF MANSFIELD

ENGLISH, 18TH CENTURY

A small pocketbook of intricate workmanship designed in the Adam taste with palmette scrolls centering on oval medallions, enamelled in blue and gold. The front inscribed, "Eliza, Countess of Mansfield, died April 1784", the inscription surmounted by a coronet of gold. The other side inscribed, "The Honorable Amelia Lindsay, died February 1774", the inscription surmounted by the designs of a covered urn. The scrolls are filled by delicate interlacings. The interior is fitted with needle pads of gold-embroidered orange-red baize which forms the rich background of the filigree work. In original emerald-green lizard-skin étui.



LOUIS SEIZE BONBONNIERE OF  
TORTOISE-SHELL AND GOLD  
WITH MINIATURE ON IVORY

[NUMBER 613]



LOUIS SEIZE TORTOISE-SHELL  
AND GOLD "BOITE A MOUCHE"  
WITH MINIATURE OF NAPOLEON'S  
BEAUTIFUL SISTER PAULINE

[NUMBER 614]

613 LOUIS SEIZE BONBONNIERE OF TORTOISE-SHELL AND GOLD  
WITH MINIATURE ON IVORY

FRENCH, 18TH CENTURY

Drum-shaped casket of "blonde" tortoise-shell enriched with delicately engraved horizontal and vertical bands of yellow and rose-gold. The top and bottom with a rim of fretted meanders; the cover is enriched with an ivory miniature attributed to De La Touche. It represents a young noble maiden with roses in her lightly powdered dark hair, wearing a ruffled linen frock with blue sash and holding a basket with garden flowers.

[SEE ILLUSTRATION]

614 LOUIS SEIZE TORTOISE-SHELL AND GOLD "BOITE A  
MOUCHE" (PATCH BOX) WITH MINIATURE OF PAULINE  
BORGHESE

FRENCH, LATE 18TH CENTURY

Drum-shaped casket of dark tortoise-shell with encrustations of gold and copper and husk-incised rims of gold and copper. The cover with a contemporary miniature of Napoleon's beautiful sister, Pauline.

*Diameter, 3 inches*

[SEE ILLUSTRATION]



615 LOUIS SEIZE "BOITE A MOUCHE" (PATCH BOX) OF BROWN  
TORTOISE-SHELL WITH MINIATURE IN IVORY

FRENCH, 18TH CENTURY

Rectangular case of dark tortoise-shell mounted with finely reeded bands of gold. The cover enriched with a miniature depicting a group of amorini at play of gymnastics with a strange device; background of architecture. The miniature is attributed to Mademoiselle Gérard, a pupil of Fragonard.

*Size, 3 1/2 x 2 1/4 inches*



REGENCE GOLD "BOITE A MOUCHE"  
DESIGNED BY JEAN BERAINE  
[NUMBER 616]



LOUIS QUINZE AMETHYST  
AND GOLD "BOITE A MOUCHE"  
[NUMBER 617]

616 REGENCE GOLD "BOITE A MOUCHE" (PATCH BOX) DE-  
SIGNÉ BY JEAN BERAINE

FRENCH, EARLY 18TH CENTURY

Gracefully shaped body, enriched on the exterior with a design of Hector and Andromache in low à jour relief with putti and dogs. Background of rocaille architecture and clouds.

*Size, 1 1/2 x 2 1/2 inches*

[SEE ILLUSTRATION]

617 LOUIS QUINZE AMETHYST AND GOLD "BOITE A MOUCHE"  
(PATCH BOX)

FRENCH, 18TH CENTURY

Shaped and moulded body with amethyst bottom rising into translucent quartz. The cover enriched à jour with a pastorelle engraved with amazing care for detail, with figures and formal trees surrounded by baroque scroll border. Backing of amethyst and translucent quartz.

*Size, 1 3/4 x 2 1/4 inches*

[SEE ILLUSTRATION]



JASPE FLEURI "BOITE A MOUCHE"  
OF THE COMTESSE DU BARRY  
DESIGNED BY GOUTHIÈRE

[NUMBER 618]

618 "BOITE A MOUCHE" OF JASPE FLEURI (FLOWERED JASPER)  
OF MADAME DU BARRY DESIGNED BY GOUTHIÈRE

A most magnificent objet de vertu. The box is designed as a plinth supporting the outstretched body of a sphinx which is crowned by the head of Madame du Barry. The statuette is carved out of rare mottled peach-colored jasper. The trappings are of lambrequined gold cloth studded with diamonds arranged in rosaces. The cloth embraces her neck with a diamond clasp as a pendant; diamond rosaces enrich her hair. The bottom of the plinth serves as a cover superbly enriched with a design of two putti supporting a basket of flowers and seated on a scrolled and mask-enriched console. Intricately worked in gold à jour.

The edict of 1700 had forbidden the use of gold on furniture and household utensils, but boxes were exempt from the restriction. No wonder that jewellers took advantage of this privilege and lavished gold on their creations.

*Size, 3½ x 3½ inches*

[SEE ILLUSTRATION]

500 -  
Collins  
Agent



BATTERSEA ENAMEL  
AND GOLD SNUFF BOX

[NUMBER 619]

619 BATTERSEA ENAMEL AND GOLD SNUFF BOX

ENGLISH, 18TH CENTURY

Graceful boat-shaped body of wavy outlines. Bowl and cover mounted with broad bands of gold and covered with painted landscape and flower motifs in colors on a blue and white ground with delicate heightenings in relief gold of mythological groups, animals, profile busts, medallions, festoons, soldiers bearing standards and the intricately fretted armorial bearings of the owner. The drawing of the figures on this box displays a jeweller's master hand.

*Length, 3 inches*

[SEE ILLUSTRATION]



REGENCE JASPER AND GOLD  
SNUFF BOX DESIGNED BY PINEAU

[NUMBER 620]

620 REGENCE JASPER AND GOLD SNUFF BOX DESIGNED BY  
PINEAU

FRENCH, EARLY 18TH CENTURY

710-  
Lawson

An exceedingly fine box with gondoled body dressed with intricately chased and fretted rocaille scrolls on a body of ivory-colored jasper. The front, side and returns furnished in reserves of gold with detached groups of emblems, musical instruments, globes, profiles, and domestic implements in gold and mother-of-pearl, natural and tinted blue-green and ebony on clouds of mother-of-pearl. The top bears an extraordinary composition of rocaille architecture with the huntress Diana in gold and silver with dogs and emblematic puttis in relief. A baroque frame of mother-of-pearl which is crested by hunting emblems in gold and to the right on a ramp putti holding an urn, and a blossoming tree. All this worked in mother-of-pearl, some richly colored in iridescent tones of blue and green and with relief ornaments of gold on a jasper ground. This box is so characteristic of the Regence period and its magnificent flamboyancy that it seems M. de Saint-Simon referred to just such a box when he said of M. de Rion that he was full of silver, boxes and jewels. The wealth of an eighteenth century gentleman was measured by his boxes and his gracefulness was judged by his way of handling these precious trinkets, as a woman's grace was measured by the way she handled her fan.

[SEE ILLUSTRATION]



LOUIS SEIZE GOLD AND ENAMEL  
 "BOITE A MOUCHE" AND ROUGE BOX

[NUMBER 621]

621 LOUIS SEIZE GOLD AND ENAMEL "BOITE A MOUCHE" AND  
 ROUGE BOX

LIMOGES, 18TH CENTURY

Ovolo case enriched with finely engraved enamels after Chardin. The bottom with children at play; the cover in a finely engraved rim with a musical group. Brilliantly colored in the taste established by the Martins. Bottom slightly chipped. *Size, 2 x 1 1/4 inches*

[SEE ILLUSTRATION]

622 LOUIS SEIZE TORTOISE-SHELL BONBONNIERE WITH IVORY  
 MINIATURE BY JEAN BAPTISTE AUGUSTIN (1759-1832)

FRENCH, 18TH CENTURY

Dark tortoise-shell box inlaid with a husk border and enriched with a half-length portrait on ivory of a young woman, by Augustin. She is dressed in cream-colored frock with rose sash and wears a rose-colored ribbon in her lightly powdered hair. Signed, "J. B. Augustin". *Diameter, 3 1/2 inches*



THREE-PIECE GARNITURE OF VINCENNES  
 A RARE AND ENCHANTING GROUP  
 18TH CENTURY  
 [NUMBER 623]

623 **THREE-PIECE GARNITURE OF VINCENNES OF PATE TENDRE  
 OF VINCENNES** FRENCH, 18TH CENTURY

A rare and enchanting group of three covered vases, gourd shape, with dome tops and furnished with scroll handles, invested with a turquoise-blue glaze. The fronts are occupied by reserves after Chardin, in brilliant multicolored enamels. The backs with floral reserves.

[SEE ILLUSTRATION]

325-  
 Gruber



GOLD SNUFF BOX PRESENTED TO LOUIS SEIZE  
COMMEMORATING AMERICAN INDEPENDENCE  
AND THE ACHIEVEMENTS OF HIS REIGN

[NUMBER 624]

624 GOLD SNUFF BOX PRESENTED TO LOUIS SEIZE BY THE  
MUNICIPALITY OF DUNKIRK FRENCH, 1780

250- Rare and beautiful box, octagonal in shape, of a remarkable architectural design. The case is composed of four pairs of Ionic fluted pilasters and between each pair a miniature on ivory, a representation of the great deeds of Louis Seize.

ymon The front with a representation of Servitude Abolished (la servitude abolie), depicting the populace rendering homage to the King.

The back, with the ALLEGORY OF INDEPENDENCE ESTABLISHED IN AMERICA (L'Amérique Independante), by the aid of Louis XVI.

The sides with the freedom of the seas (la liberté des mers) and the Navy restored to its greatness (la marine reveillée) and between them small vignettes with triumphal obelisks. All inscriptions engraved beneath.

The bottom with a harbor scene of Dunkirk, with ships and obelisks in the foreground, and the cover with the most beautiful of all the miniatures on the box, a bird's-eye view of the harbor and fortresses of Dunkirk. The rims of the box and cover enriched with floral arabesques in gold and silver in low relief. The interior bears this inscription. "Du Règne de Louis Seize, ce port fera à jamais un Monument de la Bienfaisance, un Refuge à toutes les Nations, un Azile à la Marine Militaire et un motif de Reconnoissance envers un Monarque qui ne règne que par ses Bienfaits."

[SEE ILLUSTRATION]





EMPIRE GOLD, CRYSTAL, PEARL  
AND TURQUOISE SCENT BOTTLE

[NUMBER 625]

625 **EMPIRE GOLD, CRYSTAL, PEARL AND TURQUOISE SCENT BOTTLE**

FRENCH, EARLY 19TH CENTURY

Cylindrical body of rock crystal clothed with a superb antefix ornamentation. The scrolls of fine pearls, the leaves of turquoise held by very fine threads of gold. The canopied finials of gold are similarly enriched. In a specially made case of a later date.

From the Demidoff Collection.

*Length, 7 inches*

[SEE ILLUSTRATION]



TUNISIAN GOLD JEWEL-ENCRUSTED AND  
ENAMELLED DAGGER AND SHEATH

[NUMBER 626]

626 **GOLD JEWEL-ENCRUSTED AND ENAMELLED DAGGER AND SHEATH**

TUNISIAN, EARLY 19TH CENTURY

The knife bears a handle of enamel in turquoise-blue enriched with bird and scroll arabesques and bands of gold. Crowned by an amethyst. The sheath bears shield-shaped appliques enamelled white with arabesques in gold, green and crimson. It is studded with garnets and emeralds.

*Length, 10½ inches*

[SEE ILLUSTRATION]



627 **TWO BISCUIT DE SEVRES STATUETTES AFTER FALCONNET**  
**"READING" AND "WRITING"** FRENCH, 18TH CENTURY

Pair of exceptionally and carefully modelled renderings of these celebrated infant figures. "Reading," incorporated in the seated figure of a girl holding a book; "Writing," in the pensive figure of a boy putting traceries on a slate. On their contemporary gold-enriched socles invested with a gold and blue mottled glaze. (2)

*Height, 17 x 18 inches*

628 **MIRRORED GLASS JAR** DUTCH, 18TH CENTURY

Potiche-shaped, six-sided tapering body mounted as lamp. The interior enamelled with arabesques in floral groups and formal borders simulating old cloisonné. Fitted with shade from the shops of Karl Freund, with a mirrored dome acting as finial.

*Height, 25½ inches*

629 **TWO CUIVRE DORE STATUETTES MADE INTO LAMPS**

FRENCH, 18TH CENTURY

Pair of figurines of the Regence period. One representing a youthful mendicant holding in his left hand a small monkey, dressed in the costume of Francois Premier, on his right a hat outstretched to receive alms. The other a maiden playing a vielle. They are both finely gilded and on pierced bases of a later date. Fitted with shades from the shop of Karl Freund. (2)

*Height, 12 inches*

630 **TWO LOUIS XVI BRONZE GIRANDOLES**

FRENCH, 18TH CENTURY

Composed of draped nude amorini in postures of dance, each supporting two cuivre doré candle lights on vine-branch stems. Fleur-de-pêche marble bases. (2)

*Height, 16 inches*

631 **TWO BRONZE AND CUIVRE DORE CANDLE URNS AND COVERS BY A FOLLOWER OF THOMIRE**

FRENCH, 18TH CENTURY

Bulbous bodies enriched with winged mermaid body handles and furnished with bands of acanthus and laurel. Covers reversible and furnished on the interior with a candle cup and on the exterior with acorn finials. Plinths of angular form enriched with acanthus. (2)

*Height, 15 inches*

632 **TWO ALABASTER STATUETTES AFTER FALCONNET—**  
**"READING" AND "WRITING"** FRENCH, 18TH CENTURY

Pair of seated figures: "Reading", a girl holding a book; "Writing", a boy writing on a slate. (2)

*Height, 11¼ inches*

## **TAPESTRY CUSHIONS, TABLE COVER**

### **NEEDLEWORK HANGINGS**

NUMBERS 633-637

633 **MANDARIN-RED VENETIAN VELVET CUSHION**

ITALIAN, 18TH CENTURY

Silk velvet of a particularly rich tone of orange-red trimmed with armorial contemporary tapestry galloon.

634 **PLUM-COLORED FIGURED LOUIS QUINZE VELVET TABLE COVER**

FRENCH, 18TH CENTURY

Made of a court jacket. The texture and tone of this fabric are of great beauty.

*Length, 33½ inches*

635 **GREEN VELVET DISPATCH BAG MADE INTO CUSHION**

ITALIAN, 17TH CENTURY

Made in the form of a large envelope of rich emerald-green velvet and enriched with bullion-embroidered arms of a bishop.

636 **RENAISSANCE TAPESTRY CUSHION** FLEMISH, 16TH CENTURY

The top occupied by a two-handled urn filled with flowers and fruit in profusion and crested by a game bird. It is flanked by amorini holding festoons in brilliant tones of blues, greens, crimson and golden-yellow on a tan ground. Polychrome fringe.

637 **TWO LOUIS SEIZE NEEDLEWORK CANTONNIERES**

FRENCH, 18TH CENTURY

Frame of a doorway composed of a richly festooned frieze with rose garlands and intertwined hedge rose ribbons, which also appear on the stiles climbing on a terraced balustrade. Done in greens and tans on a rose-colored ground. (2)

*Height, 10 feet 6 inches; breadth, 6 feet 8 inches*

## NEEDLEWORK AND DOWN-COVERED SOFAS

### FINE FRENCH FURNITURE

NUMBERS 638-649

50- **638 LARGE DOWN UPHOLSTERED SOFA FROM THE SHOPS OF KARL FREUND**

Shaped returns, straight back, covered with eighteenth century damask. *Length, 7 feet 6 inches*

50- **639 SEASCAPE NEEDLEWORK SETTEE** ITALIAN, 18TH CENTURY

The needlework represents land and seascapes with figures in brilliant Mediterranean costumes after designs by Claude Vernet, embroidered in multicolored silks with spandrels of golden-yellow. Note the charming naïve detail. The lyre-shaped frame in the taste of the Directoire of later construction.

*Height, 41 inches; length, 60 inches*

✓ **639A SEASCAPE NEEDLEWORK SETTEE** ITALIAN, 18TH CENTURY

Similar to the preceding, but differing in size.

*Height, 36 inches; length, 55 inches*

✓ **640 LOUIS SEIZE ROSEWOOD COMMODE** FRENCH, 18TH CENTURY

Of restrained and harmonious proportions; gently blocked front, slightly bowed centre with two drawers and arched apron. Chamfered supports taper into cuivre doré scroll shoes. Panelled ribs and front are veneered with diagonal rosewood veneer surrounded by broad bands of mahogany and enriched with meanders of ebony and hollywood. Original cuivre doré ring, escutcheon handles and moulded grey and white marble top.

*Length, 44 inches*

00- **641 LOUIS SEIZE TULIPWOOD AND AMARANTH SECRETAIRE A ABATTANT ATTRIBUTED TO CLAUDE CHARLES SAUNIER**

FRENCH, 18TH CENTURY

Slender upright body, the front designed as a tall chest of seven drawers of which three form the face of the hinged desk flap; four others sliding as drawers. The desk compartment is fitted with six veneered drawers. Each front drawer and the returns are panelled with broad and narrow bands of tulip and kingwood with fine lines of hollywood. Beaded ring handles and wreathed cuivre doré escutcheons. Chamfered sides with carefully chosen original cuivre doré mounts. Moulded brèche violette marble top.

*Height, 62 inches; length, 32 inches; depth, 15 inches*

642 CITRONNIER AND ROSEWOOD CABINET IN THE REGENCE  
STYLE

✓ 50-  
Superbly cabineted commode with two doors, the front serpentine, the returns gracefully bombé. Veneers chosen with the greatest care. The front has a delicately designed marquetry pattern of leafy arabesques in precious woods on a ground of horizontally laid citronnier. Handsome cuivre doré mounts and strop hinges; brèche d'Alep marble top. *Height, 38 inches; length, 52 inches; depth, 22 inches*

643 CITRONNIER AND ROSEWOOD CABINET IN THE REGENCE  
STYLE

✓ 50-  
To harmonize with the preceding.

644 TWO LOUIS SEIZE ROSEWOOD ENCOIGNURES

FRENCH, 18TH CENTURY

350-  
A delightful pair of corner cabinets with gently serpentine fronts composed of two doors, each covered with diagonal veneer and enriched with fine geometrical lines of hollyhock; the stiles with oval reserves of burlwood. The arched bottom rails are furnished with a baroque scroll mount. Cartouche and pendant mounts on the stiles. Original grey and white moulded marble tops. (2)

*Height, 32 inches; length of side, 18 inches*

645 LOUIS QUINZE ROSE AND TULIP WOOD GUERIDON

FRENCH, 18TH CENTURY

90-  
Slender tapering cabrioles, aprons blocked with arched openings, handsome marquetry top furnished with elaborately meandered and rosetted guard. Scroll knee mounts and shoes.

*Height, 29 inches; length, 19 inches; width, 14½ inches*

646 REGENCE ROSEWOOD COMMODOE FRENCH, 18TH CENTURY

✓ 25-  
Gracefully gondoled body with serpentine front, slightly outcurved and chamfered sides, cuivre doré mounts, appliques and escutcheons of baroque design. Rich rosewood veneer framing panels of diagonally laid amaranth wood, with bands of amboyna.

*Length, 48 inches*

647 **LOUIS SEIZE ROSEWOOD SECRETAIRE A ABATTANT AND CABINET** FRENCH, 18TH CENTURY

600- A very unusual and delightful slender piece of furniture. The front composed of two doors, a desk with fall front concealing four large and two small drawers and one door. It rests on chamfered slightly cabrioled supports. The front is faced with diagonally laid rosewood panels with meandered satinwood borders and frames of mahogany and richly figured burlwood veneers laid as sunbursts. The returns are panelled with herringbone plaques of veneer. Cuivre doré mounts and marble top. *Height, 69 inches; length, 24 inches; depth, 13 inches*

648 **LOUIS QUINZE MARQUETRY COMMODOE BY FRANCOIS ADRIEN MONDON** FRENCH, 18TH CENTURY

75- Small serpented and gondoled commode with two drawers which are covered with softly variegated floral marquetry on a rosewood ground. The returns are enriched with marquetry patterns of floral bouquets and elaborately scrolled cuivre doré mounts. Moulded soft rose-colored marble top. *Length, 32 inches*

François Adrien Mondon was admitted to the Corporation on the 31st December, 1757.

649 **GEORGIAN CARVED AND GILDED NEEDLEWORK BENCH**

ENGLISH, 18TH CENTURY

70- Richly ornamented frame on four lion-claw cabrioles of bold conception carved at the knees with shells and leafy pendants, and flanked by lion-heads with flaming tongues. The aprons are carved with oak leaf volutes and rosettes. The top is covered with a contemporary finely done needlework panel occupied by a trellised flower urn, from which rises a profusion of naturalistically colored flowers and leaves, and to the right and left of the composition, cornucopia scrolls terminating in the tails of squirrels perched upon their curves. The ground is of a soft sepia brown. *Length, 44 inches*

**TAPESTRY AND NEEDLEWORK SCREENS**  
**TAPESTRY CHAIRS AND WALNUT CABINET**

NUMBERS 650-655

**650 LOUIS QUATORZE NEEDLEWORK OVERMANTEL**

FRENCH, 17TH CENTURY

180-  
An impressive panel of petit and gros point embroidery centred upon a cartouche worked with the motif of the flight into Egypt in multicolored silks with a frame of boldly floriated arabesques and meanders in greens, blues, crimsons and golden-tans on an intricately worked cream-colored parquetry ground. *Size, 28 x 53 inches*

**651 FOUR-FOLD BEAUVAIS TAPESTRY SCREEN**

FRENCH, LATE 18TH CENTURY

2500-  
A tapestry screen of great rarity composed of four bandeaux, each designed with a pedestal on a base holding winged sphinx bodies flanking urn-shaped and voluted stems. Above a motif of winged amorine holding wreaths with monograms and above fruit festoons in colors of the French Renaissance on a rich dark blue ground.

**652 FOUR-FOLD BEAUVAIS TAPESTRY SCREEN**

FRENCH, LATE 18TH CENTURY

2375-  
A tapestry screen of great beauty, composed of four bandeaux, each designed with allegorical winged half nude caryatides supporting fruit baskets from which rise compositions of lyre-shaped volutes with double-handled urns enriched by voluted branches and fruit pendants, while in wreaths appear cartouches with monograms and beneath on shields between two flower-filled vases three fleur-de-lys of France. The colors chosen are those of the French Renaissance and the design is inspired by the taste of François Premier.

**653 LOUIS QUINZE THREE-FOLD NEEDLEWORK SCREEN**

FRENCH, 18TH CENTURY

500-  
Each fold is composed of one large panel of gros-point needlework, which is worked in a trellis pattern of red and white on a café-au-lait ground on which are two medallions framed by leaves and scrolls, each representing large multicolored floral sprays. Moulded walnut frames of a more recent addition.

*Height, 75 inches; length of each panel, 19 inches*

654 **TWO RENAISSANCE TAPESTRY STUART ARMCHAIRS**

Handsomely carved and shaped walnut frames on C-scrolled supports and cross rails; scrolled and moulded arms and arm rests; the seats and backs covered in sixteenth century Flemish tapestry; the backs—one with a composition of Hercules and the Nemean lion in a vignette framed by floral festoons, masks and fruit garlands; the other with a group of Venus and Amor in an arbor; the seats—one with a composition of Orpheus taming the beasts, the other with a motif of fruit, husks and parroquets. (2)

655 **WILLIAM AND MARY WALNUT CABINET**

ENGLISH, 17TH CENTURY

The lower part is supported by bracket feet and is fitted with two large and two small drawers, all with their original handles. The upper part is composed of a cabinet enclosed by two doors, the interior of which is fitted with numerous drawers and pigeonholes. Cornice drawer.

*Height, 66½ inches; length, 43 inches; depth, 20 inches*



MARINE WAINSCOT OF PAINTED CANVAS

FRENCH, 18TH CENTURY

[NUMBER 656]

656 **MARINE WAINSCOT OF PAINTED CANVAS**

FRENCH, 18TH CENTURY

Painted room from Dunkirk, composed of four panels, each occupied by harbor scenes with figures, architecture and ships in the spirit of Vernet. Imbued with a spirit of playful imagination and painted in soft distempers with a running floral border beneath the scenes. Admirably suited for a breakfast or morning room.

*Height of each panel, 37 inches; length, 36, 66, 36 and 79 inches respectively.*

**ENGLISH AND ITALIAN FURNITURE**  
**INCLUDING A CHIPPENDALE BUFFET**

NUMBERS 657-660

**657 MAHOGANY BUFFET BY THOMAS CHIPPENDALE**

ENGLISH, 18TH CENTURY

350- Sideboard of remarkable beauty and originality of design, the front composed of tambour slides, the serpentine apron bearing two drawers with ormolu handles, the chamfered stiles handsomely carved with flowered festoons. Carved moulded top.

*Height, 34 inches; length, 42 inches; depth, 24 inches*

**658 CARVED OVERMANTEL MIRROR OF THE STUART PERIOD**

ENGLISH, 17TH CENTURY

80- Elaborate and handsomely designed armorial composition. The centre a frame carved with shell patterns and trophies in relief on an acanthus-carved moulding. The pediment, composed of armorial bearings held by two flying, winged amorini, is crested by a boldly carved flower from which are suspended fruit festoons terminating in clusters of trophies and emblems. The base bears a similar armorial motif with the label

H R

A K I B

in a shield. The ear brackets are boldly enriched with pomegranate trees and upon their branches, monkeys and parrots plucking at the fruit.

From an old mansion at Oxford.

*Height, 60 inches; width, 45 inches*

**659 CARVED WALNUT LIBRARY TABLE** ITALIAN, 16TH CENTURY

140- On slightly bulbous legs carved in acanthus leaves and nulled fluting; connected by plain stretchers. The apron is fitted with one large drawer. *Height, 31½ inches; length, 48 inches; width, 31½ inches*

**660 CARVED WALNUT WILLIAM AND MARY TAPESTRY SETTEE**

ENGLISH, LATE 17TH CENTURY

625- On delicately curved pieds de biches. Finely shaped scroll-carved apron. Scrolled arms on shaped supports. The seat and back are upholstered and covered in contemporary fine verdure tapestry.

*Height, 51½ inches; length, 54 inches*

**660A CARVED WALNUT WILLIAM AND MARY TAPESTRY SETTEE**

ENGLISH, 17TH CENTURY

650- Similar to the preceding. *Height, 51½ inches; length, 54 inches*





TWO EXCEPTIONALLY FINE CREWEL  
EMBROIDERED HANGINGS OF THE STUART PERIOD

[NUMBER 661]

### CREWEL EMBROIDERED HANGING

NUMBER 661

#### 661 TWO EXCEPTIONALLY FINE CREWEL EMBROIDERED HANGINGS OF THE STUART PERIOD      ENGLISH, 17TH CENTURY

Composed of two nearly square large panels. The entire centre is occupied by three rows of trees, from which branch imaginatively contorted stems terminating in gracefully curled palmette leaves; at the bottom are seated in heraldic postures on wavily designed hills a lion, a stag, and two tigers; upon the leaves are perched cranes and macaws and between copiously spread floral branches a variety of other creatures of the air. The colors are the most satisfying tones of blue-green and golden-tan with heightenings of rose and crimson. On three sides are handsomely embroidered floral borders with roses, tulips, sunflowers and lilies in their own tones.

(2)

*Length, 8 feet; width, 7 feet 6 inches*

[SEE ILLUSTRATION]



EMBROIDERIES OF MARY STUART  
QUEEN OF FRANCE AND SCOTS

[NUMBER 662]

### EMBROIDERIES OF MARY STUART

NUMBER 662

662 **EMBROIDERIES OF MARY STUART, QUEEN OF FRANCE AND SCOTS, AFTER DESIGNS BY FEDERIGO DA VINCILO**

FRENCH, 16TH CENTURY

290 - An extraordinary set of silk embroideries, part of the court costumes mentioned in the *Ile des Hermaphrodites*. Embroidered in the most delicate manner, in soft colored silks on a dark rose ground, each representing a proverb or an emblem. The choice of the silks has been most fortunate. One feels Raphael's inspiration. Embroidery was an art cultivated with zeal at the court of France during the sixteenth century. It was called the art of Pallas, and Ronsard refers to this delightful preference in his *Ode de la Reine (Royne) de Navarre*.

There are three *passe-partouts*, each containing three embroideries, and another *passe-partout* containing two embroideries. (11 pieces)  
*Each passe-partout to be sold singly.*

[SEE ILLUSTRATIONS]



EMBROIDERIES OF MARY STUART

[NUMBER 662]



EMBROIDERIES  
OF MARY STUART

[NUMBER 662]

ANTIQUE MARBLE CAPITALS

NUMBERS 663-669



TWO LOUIS QUATORZE ROSSO ANTICO  
MARBLE CAPITALS

[NUMBER 663]

663 TWO LOUIS QUATORZE ROSSO ANTICO MARBLE CAPITALS

FRENCH, 17TH CENTURY

Representing Spring and Autumn; Spring as the head of a young woman with flat ribbon tied over her wavily falling hair. Autumn as a similar head with a sheaf of wheat tied with plaited ribbon across her forehead. Would form an admirable pair of folio book rests. (2)

From the Collection of Lord Foley.

[SEE ILLUSTRATION]

664 TWO LOUIS SEIZE BOOK CABINETS AFTER JACOB

FRENCH, 18TH CENTURY

25- Angular cases of ebonized mahogany, each fitted with one shallow drawer above the glazed doors and furnished with cuivre doré freely standing columnar and vase-shaped balusters; tripod bases in the style of Thomire. The frieze bears elaborate voluted appliques with satyr putti blowing horns and Cocks of France picking grapes from vines. Brèche d'Alep marble tops (one repaired). (2)

*Height, 39 inches; length, 31 inches; depth, 15 inches*

665 LOUIS SEIZE MAHOGANY COMMODE IN THE STYLE OF COSSON

25- Semi-oval in shape; the front in three divisions sectioned by stiles furnished with handsome guilloche-engraved torch mounts; cuivre doré knee appliques enrich the cabriole supports. The centre is fitted with one shallow and two deep drawers; the returns each with a door with friezes with cuivre doré guilloche borders, wreathed ring handles and festooned escutcheon plates. Moulded grey and white marble top.

*Height, 35½ inches; length, 46½ inches; depth, 20½ inches*

666 LOUIS SEIZE KINGWOOD AND TULIPWOOD GUERIDON WITH FITTED INTERIOR

FRENCH, 18TH CENTURY

25- Cabinet on four chamfered tapering slightly outcurved supports; the front with hinged lid veneered to appear as three drawers with scroll handles. The hinges are concealed by the most uncommon flower and fruit urns. The interior has two drawers veneered with deeply colored tulipwood and bands of kingwood. The shaped undertray and the top are panelled with bands of kingwood. Delightfully designed earmounts with putti in cartouches arising from lily stems.

An uncommonly graceful piece of furniture characteristic of the transition from Louis Quinze to Louis Seize. *Length, 18 inches*

667 LOUIS QUINZE MARQUETRY GUERIDON BY A FOLLOWER OF ADAM WEISWEILER

FRENCH, 18TH CENTURY

25- Small and delicately constructed cabinet of picked rosewood enriched with bands and marquetry of holly; the front gently serpentine. *Height, 27½ inches; length, 14 inches; depth, 11 inches*

668 LOUIS QUINZE CRIMSON LACQUER COMMODE

FRENCH, 18TH CENTURY

600 / Gondoled body; serpentine front covered with brilliant sealing-wax red lacquer and decorated with Chinoiserie subjects, pavilions and gardens with figures in two-tone gold, drawn with great delicacy, and framed by acanthus scrolls of cuivre doré. The knees are of uncommon cartouche and leaf pattern, the supports are of exceptional lightness and terminate in cuivre doré cabochon shoes. Contemporary black marble top, shaped and moulded and exquisitely painted with Chinoiserie in a handsomely trellised and scrolled frame painted to simulate precious mosaics. The painting is occupied by two figures in brilliant Chinese garb of rose, orange and blue, with a background of tropical trees and strangely imaginative red towered pagodas, and high walls, and in the left foreground, on an island, a villa with sky-blue outcurved roofs.

The choice of the enamels applied to this picture has been particularly fortunate. The artist was most likely one of the masters connected with the Sèvres factory. *Length, 39 inches*

[SEE ILLUSTRATIONS]

669 CARVED REGENCE NEEDLEWORK ARMCHAIR

FRENCH, 18TH CENTURY

85 / On slender carved cabrioles, bowed and shaped front, handsomely carved shield back. Back, seat and pads covered with finely worked needlepoint in naturalistically colored flowers.



PAINTED MARBLE TOP OF  
LOUIS QUINZE CRIMSON LACQUER COMMODE  
[NUMBER 668]



LOUIS QUINZE CRIMSON LACQUER COMMODE  
[NUMBER 668]



## IMPORTANT GEORGIAN FURNITURE

NUMBERS 670-673

670 **ARCHITECTURAL GEORGIAN MAHOGANY BOOK CASE - CABINET** ENGLISH, 18TH CENTURY

400 -  
Of the most satisfying proportion, the centre composed of two doors and above, a long centre door designed with unexpected ingenuity, uncovering five bookshelves, of which the lower two are concealed by a mahogany panel enriched with a simple Doric colonnade and beneath a set of four jib drawers with ring handles. Above this panel is a glazed section for the display of books. The mouldings of the frame are carved with a flowered ribbon and similar carvings on a reduced scale appear on the panelled stiles, which are hinged as doors. The broken cornice is richly carved with acanthus. *Height, 94 inches; length, 53 inches; depth, 14 inches*

671 **TWO GEORGIAN HANGING BOOKCASES**

ENGLISH, 18TH CENTURY

275 -  
An uncommon pair of library shelves probably designed by Robert Adam; composed of two bottom drawers and three shelves. The drawers are carved with festoons suspended from the scrolled handles of covered urns. Egg and dart cornice surmounted by a handsome shaped pendant enriched with festoon and husk carving and surmounted by urn-shaped finials. The returns are panelled with finely gilded moulding. The cases rest on incurved brackets of graceful design. Original white enamel and gold. (2)

*Height, 68 inches; length, 33 inches; width, 9½ inches*

672 **MAHOGANY DRESSING TABLE OF THE ADAM PERIOD**

ENGLISH, 18TH CENTURY

235 -  
A beautifully made piece of furniture and admirably suited for a gentleman's bedroom. Constructed on the lines of a kneehole desk. It bears two sets of drawers at either side, each row panelled to represent five drawers with ring handles, the upper two united to form deep compartments, and a long centre drawer. The kneehole is backed by an incurved panelled door concealing shelves. Beaded top with tooled leather pad from which rises a dressing mirror on slides with ingenious hinging device for tilting.

*Height, 32 inches; length, 39 inches; width, 23½ inches*



673 **CARVED MAHOGANY CHIPPENDALE TALLBOY**

ENGLISH, 18TH CENTURY

In two parts. The lower, fitted with three large drawers, stands on bracket feet. The upper part is composed of a chest fitted with three large and two smaller drawers; all the drawers are fitted with their original richly carved and gilded drop handles and escutcheon plates. Fluted dies; plain sides.

*Height, 76½ inches; length, 41½ inches; depth, 20 inches*

**MIRRORS AND LANTERNS**

NUMBERS 674-676

674 **CARVED AND GILDED WILLIAM AND MARY MIRROR**

ENGLISH, LATE 17TH CENTURY

Delicately leaf-carved and moulded frame with "Chapiteau" of two imaginatively carved putti in motion, flanking a scrolled and masked console on which stands a basket filled with flowers and foliage.

From Blenheim Palace. *Extreme height, 57 inches; width, 36 inches*

675 **TRUMEAU MIRROR WITH PAINTING ATTRIBUTED TO JEAN BAPTISTE HUET**

FRENCH, 1745-1811

A delightful composition of two musical children. The girl seated, her rounded nude body draped with a blue cloth and her curling hair topped in a rakish angle with a shepherd's hat. She wears a pearl necklace and in her hands she holds a lute. At her side a nude amour draped with an orchid cloth holding sheet of music, and further on a spaniel. Background of architecture with a fountain. Arranged with a mirror frame of later addition.

*Height, 57½ inches; width, 28 inches*

676 **TWO VENETIAN LOUIS QUARTORZE WROUGHT-IRON AND GILDED LANTERNS**

ITALIAN, 17TH CENTURY

Six-sided, with gadrooned bulbous bottoms and gadrooned domes with rosetted finials enriched with protruding cartouches, which are furnished with contemporary crimson silk tassels. (2)

From the Heilbronner Sale.

**FRENCH FURNITURE**  
**INCLUDING A NEEDLEWORK SETTEE**

NUMBERS 677-681

**677 SEASCAPE NEEDLEWORK SETTEE** ITALIAN, 18TH CENTURY

330-  
The needlework represents land and seascapes with figures in brilliant Mediterranean costumes after designs by Claude Vernet, embroidered in multicolored silks with spandrels of golden-yellow. Note the charming naïve detail. The lyre-shaped frame in the taste of the Directoire of later construction.

*Height, 41 inches; length, 60 inches*

**678 LOUIS SEIZE MAHOGANY BONHEUR DU JOUR**

FRENCH, 18TH CENTURY

370-  
In two parts. The lower, a table on fluted tapering turned supports with incurved tray furnished with fretted gallery. The apron bears one drawer; hinged desk flap; fitted interior; tooled morocco pad. The upper part, a cabinet with three drawers and two doors, topped by a white marble slab guarded by fretted rail. The entire body is covered with golden-brown mahogany veneer in panels framed by fillets of cuivre doré; stiles, dies and knee guards are delicately reeded and brilliantly gilded.

*Height, 48 inches; length, 32 inches; depth, 17 inches*

**679 LOUIS SEIZE SNAKE AND TULIPWOOD COIFFEUSE**

FRENCH, 18TH CENTURY

300-  
Graceful dressing-table with arched kneehole fitted with eight real and false drawers and one slide. The top is divided into three hinged sections with a mirror backing the centre panel. The top and the drawer fronts are marquetry with a most engaging burlwood veneer laid in parquetry, with cross section of tree trunk as a figure conveying the thought of a spider web. Cuivre doré escutcheons and scroll shoes.

*Height, 27 inches; length, 32 inches; depth, 20 inches*

**680 LARGE REGENCE COMMODOE SIGNED BY B. F. HEDOUIN**

FRENCH, 18TH CENTURY

325-  
Bombé front, fitted with two large and two small drawers, all with their original finely carved cuivre doré handles and escutcheon plates. Plain sides. The dies bear finely chased cuivre doré mounts of acanthus-leaf and scroll design. On slightly curved feet with fretted cuivre doré shoes. Plain marble top.

*Height, 34 inches; length, 53 inches; depth, 26½ inches*

- 681 LOUIS QUINZE "ROGNONS" TABLE FRENCH, 18TH CENTURY  
Kidney-shaped mahogany writing table of uncommonly harmonious proportions; on gracefully bowed cabrioles. The incurved front is fitted with one drawer; bowed returns. The top is furnished with meandered bronze gallery; scrolled cuivre doré mounts of the period. The apron is veneered with straight-grain leaves of satinwood and bands of kingwood, knees with fillets of tulipwood.

*Height, 29 inches; length, 37 inches*

### CHIPPENDALE TAPESTRY FURNITURE

NUMBERS 682-683



[NUMBER 682]

### 682 CHIPPENDALE TAPESTRY DINING ROOM SET

ENGLISH, 18TH CENTURY

Ten chairs. On straight fret carved supports with plain underframing, original in their entirety, the Gothic fret being enhanced by tracery. Shaped backs and square seats, covered with contemporary Fellein tapestry woven with foliage and blossoming bushes in greens, tans and crimsons. (10)

An original set of this character is exceedingly rare.

683 TWO CHIPPENDALE TAPESTRY WINDOW SEATS

ENGLISH, 18TH CENTURY

500- On fret carved supports with plain underframing covered in contemporary Felletin tapestry, woven in verdure and colors. These stools are remarkable for the original condition of their frames and the carving upon them. Harmonizing with the preceding set. (2)

*Height, 20 inches; length, 23 inches; depth, 17 inches*

**FRENCH AND DUTCH MARQUETRY FURNITURE**

**DOWN-COVERED AND NEEDLEWORK CHAIRS**

NUMBERS 684-689

684 TWO LOUIS QUINZE TULIPWOOD AND ROSEWOOD GUERIDONS

FRENCH, 18TH CENTURY

475- An unusually attractive pair of tables on slender generously out-curved and tapered cabrioles, gently shaped aprons, square tops framed by borders of tulipwood and guards of cuivre doré with husk and leaf corners. The supports are veneered with tulipwood and furnished with cuivre doré mounts. The aprons are panelled with rosewood laid in herringbone manner. (2) *Height, 28 inches*

685 LOUIS SEIZE CIRCULAR FLOWER TABLE WITH SEVRES MOUNTS

FRENCH, 18TH CENTURY

500- Drum-shaped guéridon with finely panelled sections; stiles reeded and furnished with small plaques of Sèvres porcelain delicately painted in sanguine after designs by Huet; fluted tapering supports; a drawer is fitted in one section; meandered bronze gallery; tin lined. A rare and useful object of the French designer's art.

*Height, 32 inches; diameter, 25 inches*

[SEE ILLUSTRATION]



LOUIS SEIZE FLOWER TABLE  
WITH SEVRES MOUNTS  
[NUMBER 685]



LOUIS QUATORZE  
NEEDLEWORK ARMCHAIR  
[NUMBER 686]

# 686 LOUIS QUATORZE NEEDLEWORK ARMCHAIR

FRENCH, LATE 17TH CENTURY

Carved walnut frame on gracefully moulded and finely carved S-scrrolled supports with moulded saltire-wise underframing, moulded and carved S-scrrolled arms and arm rests. Backs and seats covered with contemporary and original petit and gros point needlework, the back with a beautifully drawn pastorage after Watteau of musical bergers and bergères richly clothed and wearing feather-crowned hats; background of trees. This vignette is worked in the very finest petit point in a multitude of soft tones on a tan ground, and is surrounded by formally composed arabesques enriched with heraldic birds and flower baskets on a dark brown ground. The seat shows a reserve of flowered trees and birds on an olive-green ground on an arabesque-embroidered field of blue and brown.

[SEE ILLUSTRATION]

687 TWO LOUIS QUINZE NEEDLEWORK ARMCHAIRS

FRENCH, 18TH CENTURY

550- Beautifully modelled shield-back chairs on carved cabrioles; moulded scroll arms. Backs and seats covered with finely embroidered floral contemporary needlework motifs in spandrels of green. (2)

688 DOWN-COVERED COMFORTABLE CHAIR

200- With low winged arms on fluted supports with claw-foot termination. Covered with jade-green velvet.

689 ROYAL LINEN COFFER IN MARQUETERY

DUTCH, EARLY 19TH CENTURY

110- The front occupied by two handsomely designed swan-handled urns with birds and flowered branches in richly tinted woods on a figured walnut ground. The Royal Arms of William I of Holland in the centre surrounded by floral arabesques and ducal armorial bearings on either side. The returns are elaborately marquetryed with cornucopiæ of rising flowers and furnished with bronze ring handles. Tin-lined. The master cabinet-maker who made this chest took noticeable liberties with the Royal Arms.

*Height, 21½ inches; length, 50 inches; width, 21½ inches*

AUBUSSON AND SAVONNERIE CARPETS

NUMBERS 690-691

690 AUBUSSON TAPESTRY CARPET OF THE RESTORATION PERIOD

FRENCH, EARLY 19TH CENTURY

280- Finely woven carpet composed of shell cartouche reserves, spandrels of roses naturalistically colored and flowered festoons and borders. Tones of olive-green and cream on crimson and rose.

*Size, 6 feet 5 inches square*

691 **SAVONNERIE CARPET**

FRENCH, EARLY 19TH CENTURY

Important floor covering from the Royal Manufactory of Chaillot called Savonnerie woven between 1817 and 1825. The centre occupied by an oval reserve filled with brilliantly colored flowers in Chinese colors on a sky-blue ground. Oval frame in the Greek taste. Spandrels of sky-blue covered with formal diapers with superb outer frame composed of four boldly voluted cartouches with floral reserves on a dark ground, the end cartouches serving as bases for two-handled flower urns flanked by leonine crestings from which rise bouquets of fruit and flowers engaged to the oval centre. The scrolls are woven in a rich two-tone golden-yellow. Border was cut to fit a chimney piece.

*Size, 27 feet x 18 feet 3 inches*

The activities of the Savonnerie looms increased considerably after Napoleon's downfall.

## **ORGAN CASE OR RADIO CABINET**

---

NUMBER 692

692 **ORGAN CASE BY SHEARER**

ENGLISH, 18TH CENTURY

*Holding Super Heterodyne Radio Set.*

Rectangular case made in two parts. The lower a stand on fluted and rosette-carved supports. The upper with fluted stiles flanking a panel carved with gilded organ pipes, concealing the sound screen, and beneath a painted medallion with the inscription, "Preston, Strand, London" in a shield with the purveyor's Royal Crest in brilliant colors.

The radio set has been loaned by K. R. Schulstrom, 30 East 59th Street, and will not be sold with the case.

*Height, 59 inches; width, 26 $\frac{1}{4}$  inches*

# WEDGWOOD TABLE CENTRE AND WEDGWOOD

## MEDALLIONS WITH ORIGINAL RECEIPT

NUMBERS 693-694

- 550 693 **WEDGWOOD JASPER TABLE CENTRE** ENGLISH, EARLY VICTORIAN  
Designed as a walled garden, the wall interrupted by urn-crowned pedestals. The centre is mirrored in simulation of water surrounded by flower boxes and furnished with three basins again enriched with urns and furnished with candelabra as centre motifs. Between the urns are tall pedestals supporting fruit trays. At six points of the wall are circular dishes resting on urn-shaped pedestals.  
All in blue jasper with white Herculanean cameo inserts applied in profusion, and portrait medallions and vignettes after Flaxman.  
Sold with the three original padded and baize-lined, ironbound packing cases. Length, 92 inches; width, 29 inches; height, 32 inches

*London Sept 27<sup>th</sup> 1805*

*The Rev. J. G. Cullum*

*Bought of Josiah Wedgwood & Beyerley.*

**Potters TO HER MAJESTY.**

*And their Royal Highnesses the DUKES of YORK & CLARENCE.*

*All their Manufactures both useful and ornamental, sold at the lowest prices for Ready Money, are sold at their Warehouses in YORK STREET, B. F. & Co. & Co. and in other place in town; but goods ordered for the Ports of Bristol, Liverpool & Hull, or for any of the intermediate Towns, or for Scotland & Ireland, will be most advantageously forwarded from their Manufactory at ETRURIA, in Staffordshire.*

*Black & basalt* 1 30

*6 Round Tablets* 2 52/6 15 15 -

*1 B - imperfect* 1 11 6

*(now 1898 hanging in the Library, Harwick.)* Box - 1 -

*17.10.6*

ORIGINAL RECEIPT OF JOSIAH WEDGWOOD & BYERLEY  
FOR BLACK BASALT MEDALLIONS MADE BY WEDGWOOD & BENTLEY

[NUMBER 694]





WEDGWOOD BLACK BASALT  
MEDALLION

[NUMBER 694]



WEDGWOOD BLACK BASALT  
MEDALLION

[NUMBER 694]

694 **EIGHT MEDALLIONS OF BLACK BASALT BY WEDGWOOD & BENTLEY ACCOMPANIED BY THE ORIGINAL RECEIPT OF JOSIAH WEDGWOOD & BYERLEY** ENGLISH, 1773-1788

725-  
Seven circular and one oval; each plaque modelled in black basalt on a terra cotta red ground with fluted and beribboned frames of black basalt. The plaques, as indicated in the list below, are either by Flaxman or inspired by the paintings discovered at Herculaneum in 1747 by Winckelmann. The modelling of the figures is of the highest quality and is indicative of the early period. Josiah Wedgwood & Byerley sold to the Rev. T. C. Cullum, at the newly opened showrooms in York Street, St. James's, London, a number of plaques which had been made by Wedgwood & Bentley and which had been kept as models at Etruria, and were then graciously offered to the minister at bargain prices.

oen  
The frames were designed and modelled by the celebrated Coward. The receipt given to the Reverend T. G. Cullum on September 27th, 1805, accounts for one black bas-relief—apparently referring to the oval medallion representing Earth; six round tablets—referring to the round medallions of which one, Day, appears in duplicate (another indication that factory models had been sold), and one ditto, imperfect—referring to the circular plaque of Polyphemus and young Olympus (a hand is missing).

About the combination of Wedgwood and Byerley, Captain Grant states:—

"As to the glorious past of Etruria, it is time that one more of its early fathers should be admitted to the apotheosis of history and his works to the guarded shelves of museums and private collections. Two years prior to his death, Wedgwood took into partnership his son, Josiah 2nd, and his nephew, Thomas Byerley; they inherited the concern and carried it on in company until Byerley's death in 1810. Byerley, who had long been in intimate connection with the works, inherited to the full the indefatigable keenness of his uncle, thus it happened that the Wedgwood & Byerley period, 1795 to 1810, saw little diminution of art at Etruria."

List of the plaques:—

Centaurs teaching Achilles music. After a painting at Herculaneum.

An identical medallion in the collection of Captain Grant.

Centaur and Maiden. After a painting at Herculaneum. An identical medallion in the Liverpool Museum, England.

Plato and young Aristotle. Modelled by Flaxman.

Day—two examples.

Air.

Apotheosis of Virgil. Modelled by Flaxman.

Earth.

From Hardwick House, Bury St. Edmunds, England. (8)

*Diameter of circular plaques, 14 inches*

*Height of oval plaque, 14 inches; width, 11½ inches*

**HARPSICHORD, CHAMBER ORGAN**  
**AND TAPESTRY FURNITURE**

NUMBERS 695-698

**695 HARPSICHORD BY JEAN COUCHET, REMADE BY PASCAL TASKIN, PARIS, 1781** **FRENCH, 18TH CENTURY**

500- Attenuated harp-shaped body, painted on the exterior in green and gold, and on the interior with detached groups of garden and field flowers on a Vernis Martin ground. The soundboard is painted in distempers with flower motifs enriched with rose and winged cherub in its fretted centre, and with the initials of its maker, "J. C." Double keyboard of five octaves and one tone with black naturals and white sharps. On a superb contemporary Louis Seize stand. Five tapering and fluted supports and rosette-carved dies in the panelled apron.

The instrument is signed on the soundboard, "REFAIT PAR PASCAL TASKIN A PARIS 1781."

*Height, 37 inches; length, 86 inches; width, 37 inches*

Jean Couchet was a nephew of the celebrated Jean Ruckers of Antwerp, and himself one of the instrument makers most coveted by the French court and nobility.

Pascal Taskin was a recognized musical authority under Louis Quinze and Louis Seize. An excellent performer on the harpsichord, he received numerous orders to remake the fine seventeenth century instruments, notably those by Ruckers, for the requirements of the music of his time. The "Annonces, Affiches et Avis Divers" of January 23, 1777, contains the offer of an instrument remade by Taskin for two hundred and seventy louis d'or (6,240 livres). The introduction of prepared leather slips instead of crow-squills, attributed to Taskin's invention, was a revival of an old device improved by this master. In 1768 he constructed the "Clarecin peau de bufflé" with three keyboards, two of which were connected with crow-quill actions and two with leather slips, thereby softening the sound immeasurably. A fine spinet by Taskin is in the Skinner Collection, Holyoke, Mass.

696 **TWO RENAISSANCE TAPESTRY STUART ARMCHAIRS**

Handsomely carved and shaped walnut frames on C-scrolled supports and cross rails; scrolled and moulded arms and arm rests; backs and seats covered in sixteenth century Flemish tapestry designed with martial subjects and woven in brilliant crimsons, blues and golden-yellows on a tan ground. (2)

697 **CHAMBER ORGAN**

DUTCH, 18TH CENTURY

Shaped in the form of a bureau à cylindre and veneered in the manner of the great English cabinet-makers of the Adam period. An unusually decorative piece of furniture, apart from being an instrument with the most ingratiating tone. The keyboard controls four octaves and two half tones. It has white naturals and black ebony sharps, and reacts to eight stops. The keyboard panel is of fine wire mesh enriched with a carved wood emblem of two transverse flutes united by a wreath, and beneath is the inscription: "P. J. Gerkens, Fecit—Dordrecht 1788." The organ action is controlled by its original pedal. The case itself is composed of an upper compartment (holding the keyboard). The cylindrical flap is beautifully veneered with horizontally laid mahogany with a diamond in satin-wood, holding in a reserve a masque surrounded by rose sunburst. The lower part a commode with three jib drawers concealing the pipe case with its pewter and wooden pipes and its row of jacks. The front and the returns are panelled similarly. The stiles enriched with an uncommon guilloche ornament of maple and holly. The bottom rail conceals the bellows with fretted arches. The keyboard interior is furnished with two cuivre doré side lights of a handsome Louis Seize pattern. Beautifully engraved escutcheon handles of cuivre doré.

[SEE ILLUSTRATION]



DUTCH CHAMBER ORGAN  
18TH CENTURY  
[NUMBER 697]

1260-  
698 **RENAISSANCE TAPESTRY STUART SOFA**

Handsomely carved and shaped walnut frame on C-scrolled supports and cross rails; scrolled and moulded arms and arm rests; the seat and back covered in sixteenth century Flemish tapestry. The back with a picture of a royal boar-hunt in a vignette framed by seated putti flanked by winged mermaid-body caryatides supporting flower and fruit vases; the seat with two handsome youthful figures in arbors, one a lute player and the other a queen dressed as a huntress; the arbor is supported by slender female caryatides.

*Length, 50 inches*

140-  
699 **FLORENTINE WALNUT BAMBOCCIO CABINET**

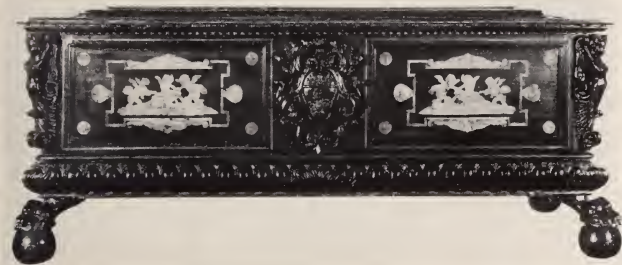
ITALIAN, 16TH CENTURY

Square casket of a pure architectural design. The front furnished with a series of small doors and a centre door with a carved statuette in an archway. This door conceals two inner doors. The returns are veneered with richly figured walnut; stiles furnished with statuettes of soldiers in Roman armor. The architrave is formed by a drawer. It is coffered and furnished with putto carvings in high relief. The carvings indicate the bottega of Verrocchio.

*Size, 23 inches*

**GOTHIC AND RENAISSANCE FURNITURE**  
**AND EARLY OBJETS D'ART**

NUMBERS 699-705



RENAISSANCE WALNUT CASSONE  
 ITALIAN, 16TH CENTURY  
 [NUMBER 700]

- 700 **RENAISSANCE WALNUT CASSONE** ITALIAN, 16TH CENTURY  
 Sarcophagus shape. The front enriched with mermaid body caryatides. The stemma of a Florentine noble is carved on a cartouche dividing two panels marquetryed with hollywood in a design of putti at play. Superbly guilloche-carved base with claw and ball supports of unusual boldness and handsomely moulded top.

*Height, 29 inches; length, 72 inches; width, 24 inches*

[SEE ILLUSTRATION]

- 701 **GOTHIC OAK CREDENCE** ENGLISH, 16TH CENTURY  
 Heptagonal in shape. On plain moulded base with upright supports of the upper part, composed of a cabinet with one large and one small door, each with their original wrought-iron hinges and escutcheon plates; the doors and sides are panelled and carved in linen-fold.

*Height, 45 inches; length, 38 inches; depth, 22 inches*

702 **FRENCH RENAISSANCE TAPESTRY HALL SEAT**

950- Carved walnut frame composed of a cassone, the front of which is panelled with bas reliefs after Goujon; the centre with allegorical recumbent figure representing Water; the sides with war trophies. Curved arms and arm rests enriched with mermaid bodies, caryatides, lion-head finials and rams'-head crestings. Back and loose cushion seat covered in very fine sixteenth century Brussels tapestry, the back holding in a vignette a spiritedly drawn scriptural subject with figures and landscapes appearing through colonnades, the vignette flanked by female caryatides and by richly filled flower vases. The cushion seat is covered with tapestry designed as floriated scrolls with birds, singeries and imaginative composite caryatides. The colors of the tapestry are of the most brilliant crimson blue-green and golden-yellow on tan ground. *Length, 67 $\frac{1}{2}$  inches*

703 **ENAMELLED BRONZE AMULET**

RUSSIA, PROBABLY 15TH CENTURY

20 Triptych, each of the three panels carved with figures of saints in low relief on a ground of blue and white enamel. The exterior of the covering wing bears in a circular medallion the outlines of the Kremlin with a dominating cross in the centre, also incised in low relief on a ground of enamel. *Size, 2 $\frac{3}{4}$  inches square*

704 **IMPORTANT POLYCHROME WOOD BAS RELIEF**

SPANISH, 16TH CENTURY

175- One of the Stations of the Cross, from a retable. Richly carved bas relief with numerous figures in finely colored garments. In contemporary frame crested by amorini and flanked by columnar supports. *Height, 59 inches; length, 63 inches*

705 **TWO FRENCH RENAISSANCE TAPESTRY ARMCHAIRS**

800- Carved walnut frames on vase-shaped delicately carved balusters crowned by Ionic capitals; arched front rail carved with putto masks and leafy scrolls; arm rests crested with lion-masks and enriched with mascarons of grotesques as finials. Backs and seats covered with very fine sixteenth century Brussels tapestry, the backs composed as vignettes with figures and landscapes, the seats with formal designs. (2)



## OCCASIONAL TABLES AND LAMPS

NUMBERS 706-711

✓ 706 **WROUGHT-IRON TABLE**

In the Directoire taste, with trellised mirrored top.

*Height, 12 $\frac{3}{8}$  inches; length, 16 $\frac{1}{4}$  inches; width, 12 $\frac{1}{8}$  inches*

✓ 707 **WROUGHT-IRON TABLE**

In the Directoire taste, with mirrored marine painting.

*Height, 12 $\frac{3}{8}$  inches; width, 12 $\frac{1}{8}$  inches; length, 16 $\frac{1}{4}$  inches*



LOUIS QUATORZE SILVERED  
SANCTUARY LAMP MADE INTO  
TABLE LAMP

[NUMBER 708]

✓ 708 **LOUIS QUATORZE SILVERED SANCTUARY LAMP MADE INTO  
TABLE LAMP**

FRENCH, 17TH CENTURY

Bulbous body of handsomely engraved and fretted silvered brass enlarged with wooden members and fitted with shade from the shops of Karl Freund.

*Height, 26 inches*

709 SILVERED SANCTUARY LAMP FLEMISH, 17TH CENTURY

90- Handsome calyx-shaped body finely engraved with arabesques enlarged with wooden members and fitted with shade from the shops of Karl Freund. *Height, 26 inches*

710 SILVERED SANCTUARY LAMP MADE INTO TABLE LAMP

FLEMISH, 17TH CENTURY

65- Small bulbous body with members of painted wood, and fitted with shade from the shops of Karl Freund. *Height, 17½ inches*

711 CHIPPENDALE CARVED MAHOGANY BANNER SCREEN LAMP

ENGLISH, 18TH CENTURY

85- On an original carved vase-shaped baluster stem with finely carved tripod terminations. Fitted with banner panel represented by Chinese landscape with figures and architecture, painted in distemper on silk.

ENGLISH LIBRARY FURNITURE

NEEDLEWORK AND TAPESTRY CHAIRS

NUMBERS 712-716

712 IMPORTANT CARVED MAHOGANY PEDESTAL DOUBLE DESK

ENGLISH, 18TH CENTURY

300- Each pedestal fitted on both sides with three drawers bearing their original fretted brass drop handles; the aprons fitted with three drawers in carved frame; maroon tooled leather top. In carved frame. *Height, 30 inches; length, 71 inches; depth, 54 inches*

713 IMPORTANT QUEEN ANNE NEEDLEWORK DINING SET OF TWELVE CHAIRS

ENGLISH, EARLY 18TH CENTURY

2050- On gracefully moulded slender tapering cabrioles of a later date. The urn-shaped backs and shield-shaped seats are covered with handsome English needlework of formal patterns; the backs with sunflower and leaf motifs and formal volutes; the seats with a variety of floral arabesques; all worked in multicolored silks on a rich sang-de-bœuf ground. (12)

*To be sold in pairs.*

714 LOUIS QUATORZE NEEDLEWORK ARMCHAIR

FRENCH, LATE 17TH CENTURY

On fluted and voluted supports resting on moulded underframing uncommonly designed in the Spanish taste; the supports and the cross-rails are enriched with shell motifs. Moulded S-scrolled arms and arm rests; back and seat are covered with contemporary and original gros and petit point needlework, the back in reserve with a court lady playing a theorbo while a winged amour tends her a fruit-laden basket; background of greens and flowered bushes; the seat bears in reserve a motif of a lion hunt with a background of tropical trees and bushes. Both back and seat show a framing of formal arabesques in colors on a dark brown ground.

715 TEN STUART TAPESTRY HIGH CHAIRS

ENGLISH, 17TH CENTURY

Walnut frames. On turned urn-shaped balusters; saltire-wise stretchers. High backs composed of twisted "Spanish" columns and crowned by fretted arched top rails. The backs and seats are covered with contemporary Flemish tapestry woven with designs of garden flower festoons and scrolls on a dark tan ground. (10)

*To be sold in pairs.*

716 EARLY GEORGIAN PEDESTAL WRITING TABLE

ENGLISH, 18TH CENTURY

Of oak and mahogany. The front with kneehole fitted with five drawers on each side and one centre drawer. A cabinet with bracketted sides is fitted with many shaped compartments and crowned by dentilled top. The sides are furnished with two sets of original escutcheon drop handles. The back is designed as a chest superimposed upon another, panelled with recessed arched moulding, with the doors hung on original strop hinges.

An exceptionally atmospheric and sturdy piece of library furniture.

*Height, to desk, 30 inches; extreme, 40 inches; length, 61 inches;  
depth, 36 inches*

**PANELLED ROOMS AND FRONT DOORWAY**  
**FROM WARD HOUSE, MORPETH, NORTHUMBERLAND**

NUMBERS 717-719



GEORGIAN PANELLED ROOM OF THE ADAM PERIOD  
 FROM WARD HOUSE, THE SEAT OF LORD COLLINGWOOD

[NUMBER 717]

3250- 717 **GEORGIAN PANELLED ROOM OF THE ADAM PERIOD FROM  
 WARD HOUSE, MORPETH, NORTHUMBERLAND, THE SEAT OF  
 LORD COLLINGWOOD**

ENGLISH, 18TH CENTURY

Important pine wainscot. The dado composed of protrusion panels with incurved beaded mouldings and narrow stiles of a similar design. The dado with sturdily moulded rail is divided similarly with horizontal panels. Dentilled cornice; the mantelpiece is of a handsome architectural design flanked by Ionic fluted pilasters with moulded ovolo architrave. The mantel frieze is of an interlaced festoon-pattern designed by Robert Adam carved in low relief and centring upon a covered urn, the over-mantel with beaded moulding. The wainscot originally furnished the walls of a room of 24 x 17 feet.



IMPORTANT GEORGIAN PANELLED ROOM BY SIR WILLIAM CHAMBERS  
FROM WARD HOUSE, THE SEAT OF LORD COLLINGWOOD

[NUMBER 718]

718 IMPORTANT GEORGIAN PANELLED ROOM BY SIR WILLIAM CHAMBERS FROM WARD HOUSE, MORPETH, NORTHUMBERLAND, THE SEAT OF LORD COLLINGWOOD

ENGLISH, 18TH CENTURY

6000 — An exceedingly handsome architectural pine wainscot designed by Sir William Chambers. Protrusion panelling with finely carved ogee mouldings divided by three handsome fluted Corinthian pilasters framing two doorways and the chimneypiece. The pilasters are on panelled plinths carved with festoons and are enriched with handsomely carved capitals. The architrave is particularly fine, with geometrical traceries and winged mask cherub enrichment. The cornice is dentilled with carved rosettes in the depths. The two doorways are crested by similar carving with arched chapiteau with oak-leaf carving in its deep recess. A wealth of finely carved enrichments has been lavished on the minor mouldings. The room has been partly stripped of its cream paint and old gilding. Sir William Chambers (1726-1797), born at Stockholm, became one of England's foremost architects and writers on architecture. This wainscot furnished the walls of a room 16 feet 11 inches x 14 feet 5 inches. Height of panelling, 9 feet 8 inches.

[SEE ILLUSTRATIONS]



IMPORTANT GEORGIAN PANELLED ROOM BY SIR WILLIAM CHAMBERS  
FROM WARD HOUSE, NORTHUMBERLAND, THE SEAT OF LORD COLLINGWOOD

[NUMBER 718]



FRONT DOORWAY  
OF WARD HOUSE  
[NUMBER 719]

**719 GEORGIAN FRONT DOORWAY OF WARD HOUSE, MORPETH, NORTHUMBERLAND, THE SEAT OF LORD COLLINGWOOD**

ENGLAND, ABOUT 1750

350- Architectural oak doorway composed of two tall tapering fluted pilasters with simple dentilled capital and ovolo architrave supporting on corbel brackets a boldly coved arch carved with dentils and rosettes at the outer rim. The door is panelled with six pairs of protrusion panels of varying sizes arranged in a symmetrical manner with the original scrolled brass knocker on its sturdy stile. Simple mullioned and glazed fanlight.

[SEE ILLUSTRATION]

**WROUGHT-IRON RAILS AND GATES**

NUMBERS 720-722

**720 ITALIAN RENAISSANCE WROUGHT-IRON CHANCEL RAIL**

85- Composed of three sections (of which two are hinged) designed with slender columnar balusters enriched with moulded bronze members. The hinges are concealed by bronze urns.

*Height, 3 feet; length, 8 feet 2 inches*



721 ELIZABETHAN WROUGHT-IRON GATEWAY

ENGLISH, 16TH CENTURY

050- Composed in the form of an arch with scrolled ends, it forms two wings, each occupied by repeating C-scrolls and spear motifs with narrow borders enriched by serpentine and furnished by boldly wrought Tudor roses which are gilded. The upper part an arched transom of similar ornamentation. The joint of the door is scrolled upwards, and crested by a bar-shaped ornament filled with spreading Tudor roses.

*Height, 10 feet 2 inches; width, 7 feet*

722 ITALIAN RENAISSANCE GATEWAY

50- In two wings each with interlaced heart-shaped volutes with rosetted enrichments. Cresting of bold scrolled and rosetted chapiteau. Fleur-de-lys and spear-crowned uprights.

*Height, 68 inches; width, 56 inches*

MARBLE AND STONE MANTELPieces

NUMBERS 723-727

723 GOLD AND WHITE MARBLE MANTEL OF THE ADAM PERIOD

ENGLISH, 18TH CENTURY

50- The stiles are formed by fluted Doric pilasters, crowned by die panels handsomely carved with urns; a covered urn furnishes the key panel. The frieze is enriched by oviform leafy rosettes. Flutings of yellow richly figured Siena marble, which also appears on facing.

*Extreme height, 55 inches; length, 66 inches*

*Interior height, 40 inches; length, 41 inches*

724 GEORGIAN WHITE AND GREEN MARBLE MANTELPiece

ENGLISH, 18TH CENTURY

25- The stiles designed as brackets panelled in recess and carved with acanthus and oak-leaf garlands, the frieze with boldly relieved fruit festoons and the dies with ewers in the taste of Greece. Moulded cornice enriched with egg and dart. The key panel is of verd antique marble, with an uncommon dentilled enrichment. Facing of verd antique marble.

*Extreme height, 60 inches; length, 78 inches*

*Interior height, 32 inches; length, 44 inches*



MARBLE MANTEL OF THE ADAM PERIOD  
[NUMBER 725]

725 WHITE AND GREEN MARBLE MANTEL OF THE ADAM PERIOD  
ENGLISH, 18TH CENTURY

135 The stiles are formed by fluted Ionic pilasters crowned by festooned capitals, the panels carved with ram's-head handled covered urns, the key panel with an oblong urn with sphinx body crestings. Meandered moulded cornice. The body of the mantel is of verd antique marble.

*Extreme height, 56 inches; length, 69 inches*

*Interior height, 40 inches; length, 41 inches*

[SEE ILLUSTRATION]



RENAISSANCE CARVED AND PAINTED LIMESTONE MANTEL  
ITALIAN, 16TH CENTURY  
[NUMBER 726]

726 RENAISSANCE CARVED AND PAINTED LIMESTONE MANTEL  
ITALIAN, 16TH CENTURY

Composed of frieze carved in low relief with cornucopias, arabesques rising from stems held by youthful nude male figures. The volutes are enhanced by designs of composite beasts and heraldic birds; the two stiles bear pilasters supporting vase-shaped balusters crested by musical dolphin-body tritons and enriched by masks and bird pendants. Warm yellow patine.

*Extreme height, 56 inches; length, 87 inches*

*Interior height, 45 inches; length, 52 inches*

[SEE ILLUSTRATION]

727 RENAISSANCE PORTLAND STONE MANTEL

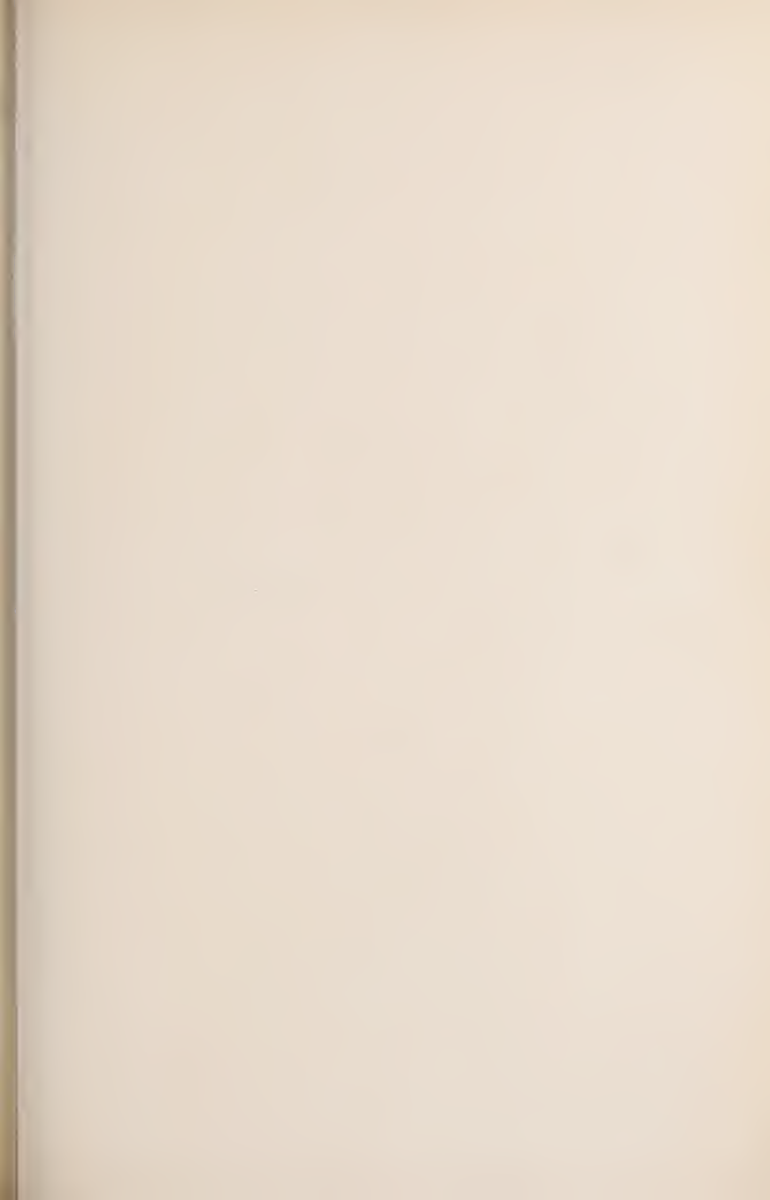
ENGLISH, 16TH CENTURY

700' Composed of a frieze divided by guilloched stiles and panels with Triton masks and a centre cartouche. The brackets are composed of female caryatides with boldly festooned terminations and lion-claw supports. Returns carved with ewer and rosette.

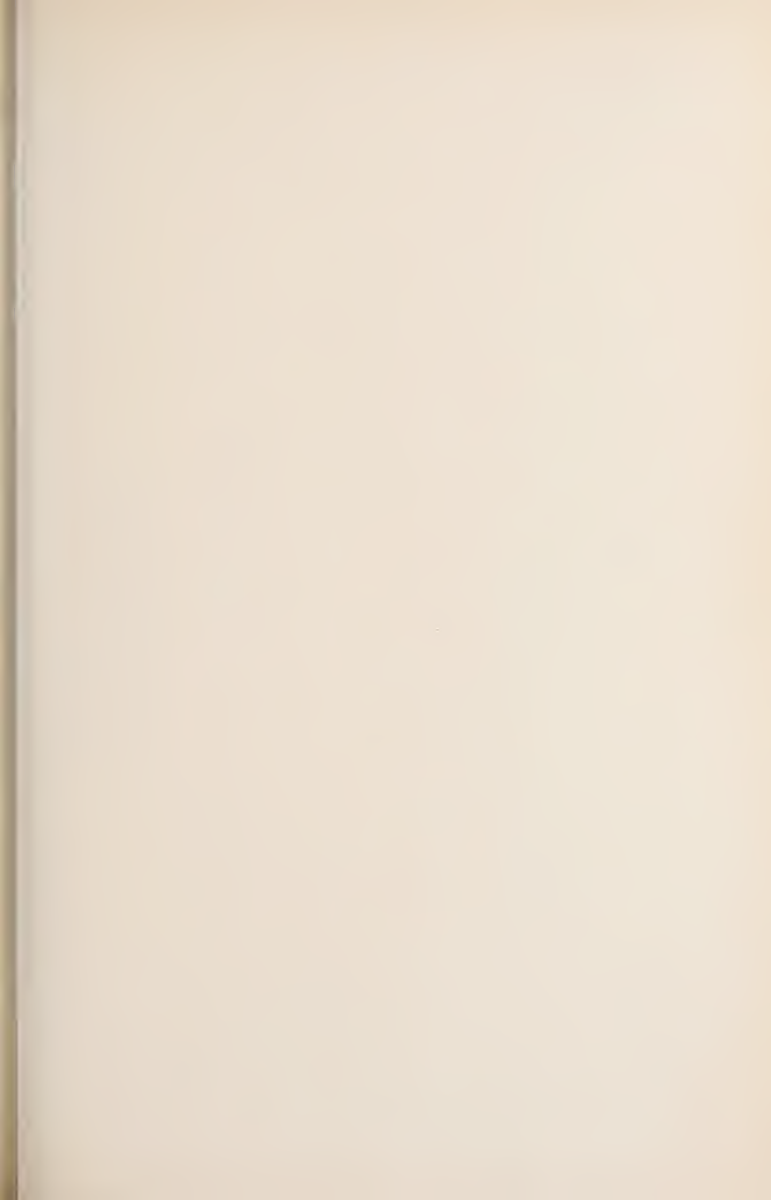
*Extreme height, 80 inches; length, 98 inches*

*Interior height, 58 inches; length, 72 inches*

*Grand Total 216, 803.50*



*This catalogue designed by The Anderson Galleries  
Composition and press-work by  
Publishers Printing Company, New York*







THE METROPOLITAN  
MUSEUM OF ART

*Thomas J. Watson Library*

